

Facts about Pompei:

Its Masons' Marks, Town Walls,
Houses, and Portraits.

With a complete List of all the Masons' Marks cut in the Stones.

BY

H. P. FITZGERALD MARRIOTT.

ILLUSTRATED.

London :

HAZELL, WATSON, & VINEY, LD., 1, CREED LANE, LUDGATE HILL, E.C.

TO BE HAD ALSO OF F. FURCHHEIM, ENGLISH BOOKSELLER, NAPLES.

1. *Reverendissimo di A. Han*
in "Racem. Myth. X", 1895 p. 22 n
La lettera di scassa "cultura classica",
"L'una cosa veramente utile è l'elenco
dei segni di scarbellino" -

56 Masons' Marks.—Marriott (H. P. F.)
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ITS MASONS' MARKS, TOWN WALLS,
HOUSES, AND PORTRAITS.

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*Being a small Contribution of Notes to the Literature on the
Subject, and a Supplement to English Authorities.*

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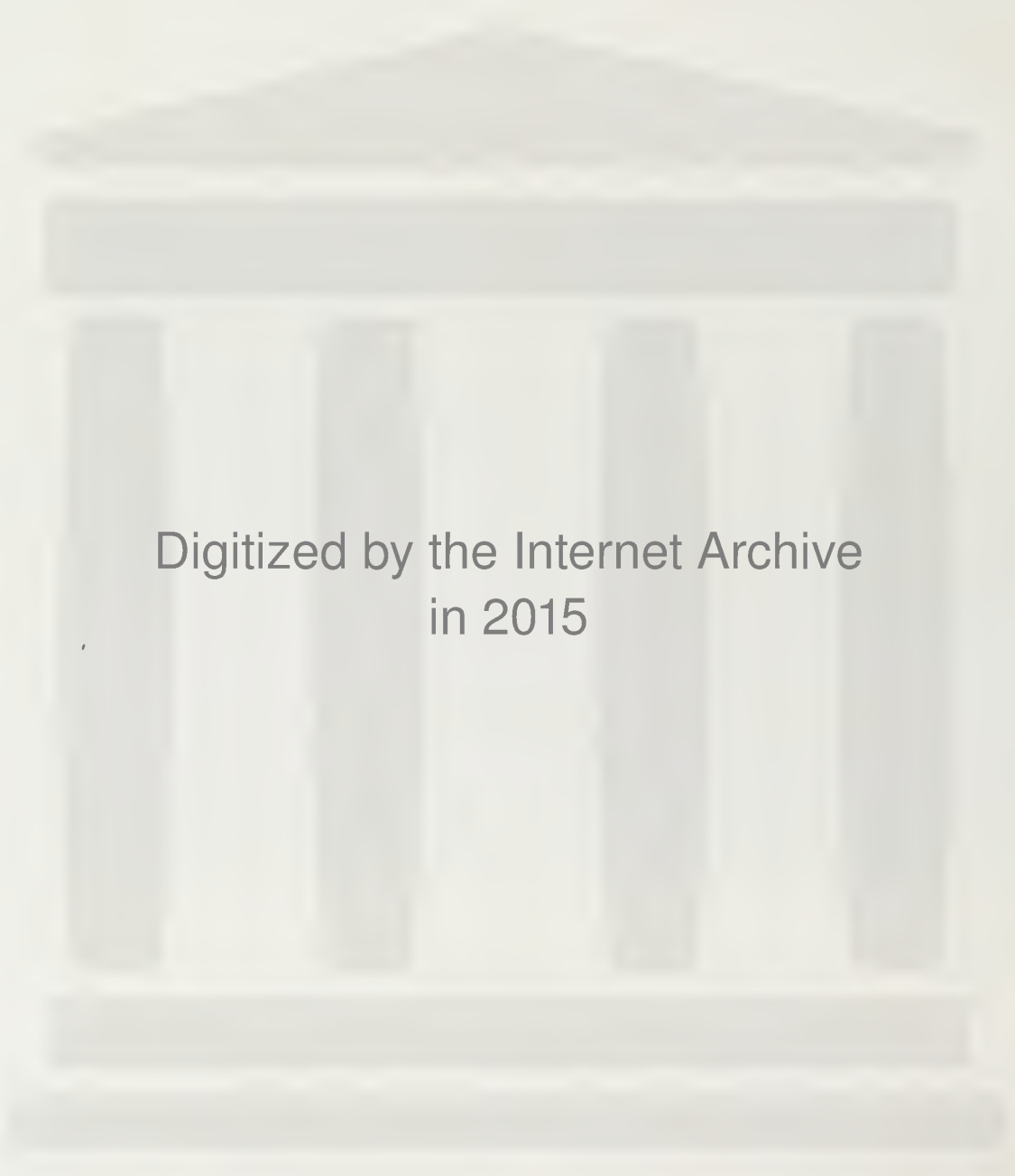
We have preferred the form "Pompei," as it is used universally in France and Italy and by distinguished writers in Germany (*e.g.* Richter ; "Antike Steinmetzzeichen") ; the Oscan of it might have been Púmpaia, there being on the stone near the gate of Stabia the adjectival form Púmpaiiana ; the Greek was Πόμπελα, and an adjectival form Πόμπελα; and the Latin—Pompeii, though we believe that the word "Pompei" has been found in the place itself ; "Pompei" when found in the classics (Cicero, Sat. ii. 3) is, however, a genitive, the accusative and dative being respectively Pompeios and Pompeiis.



9.—THE FORUM AND VESUVIUS.

Sommer, Naples.

. “ Come and see
The cypress, hear the owl, and plod your way
O'er steps of broken thrones and temples, ye !
Whose agonies are evils of a day—
A world is at our feet as fragile as our clay.”



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PREFACE.

IN offering this monograph to the public I must thank all those who have so kindly enabled me to produce these results of my five years' labour. Though the text is short, yet it has taken me several months' residence at a time, and many visits to Pompei, to accumulate the contents of a few pages. I have not assumed to write a book on Pompei; that has been already ably done by both German, English, French, and Italian writers. I have attempted in this sketch to give but a brief description of the impressions left on the mind by seeing the ruins of the ancient town, and to describe certain features that have till now escaped special notice. I specially give my warm thanks to Herr Reinicke, of Hannover, who has rendered me considerable assistance with regard to the towers and marks on stones in the town, and who most kindly copied for me the round picture from the house of the *Centenario*; and also to Mr. Frederick Vango Burrridge, who kindly copied for me the picture from Regione IX., Insula 7, and to Professor Mau for much that he has most kindly told me with regard to the mural decoration. I have equally to thank certain kind friends who advised me to produce my notes in the form of a monograph, since I should not otherwise have ventured to rush into independent print, and I trust, therefore, that my effort to give an idea of Pompei, and an account of what has interested me, will meet with indulgence from critics who are outside the number of those who count themselves as my friends.

H. F. G. M.





5.—Mercury resting. The most celebrated bronze of antiquity. The original, in the Naples Museum, is life-size; it was found in Herculaneum in 1758.

By kind permission of Signor Brogi, Photographer, Naples & Florence.

THE RUINS OF POMPEI.



THE ruined remains of Pompei, as the Italians name the ancient *Πομπηία*, or *Pompeii*, in southern Italy, are left to us much as they were when the city's inhabitants deserted them nearly two thousand years ago; and from their walls and the arrangement of their houses, with their ornamentations and pictures and household utensils, we can form an estimate of what was the life of the people in an age when the Greek and Italian races were but just united, and in which there was already a fair sprinkling of the still more ancient Egyptian race.

The ruins of Herculaneum, and those of the large villas on the Palatine Hill at Rome, are scarce either sufficiently extensive or various to enable us to judge of the Romans and Greeks in their private lives, far less of the daily life of an average town, although indeed at Herculaneum there is left just enough to show that a slight difference exists in the character of the designs on the walls, it being more Greek, and that across the portion of the street uncovered there were no stepping stones as in Pompei,* and though, moreover, from its ruins have come the finest bronze statues of antiquity,† from which and the great number of valuable objects found within merely the small space that has been already excavated we are enabled to infer that it was probably a more wealthy town than the latter, which it certainly surpassed in age. Herculaneum is now deep underground, with its magnificent

* The stepping stones were necessary for the constant flow of water in the streets; this flow of water was probably one of the causes of the depth of the ruts worn by cart wheels, and in many cases the apparent cartwheel lies in a transverse direction to that in which a wheel would have moved, the probability being that softer parts of the stone were often worn away by the stream of running water.

† We reprint a photograph of the Herculaneum Mercury as an example; it has been thought unnecessary to give illustrations of any of the Pompeian statues, since they have been reproduced so frequently elsewhere.

were certainly made by Pelasgic, Oscan, or Roman workmen, and are probably of different periods; those on the worn rough Sarnus stone, or travertine, being the oldest. They were probably made by the under-workmen in order that the overseers might with more facility correct the work. Each kind of stonecutter and mason had his separate labour to perform, and his separate mark: certain signs thus signified certain positions in the masonry of the fabric under construction. Marks are used in the same way in our days; and amongst carpenters in France, so a French architect has informed us, a regular alphabet is in use. But the old masonic marks, we believe, are no longer to be seen on either stone, iron, or wood. However, these signs, represented by the marks in Pompei, may be nearly as old as the human race, or at any rate as old as the commencement of building; some of them are undoubtedly excessively old, *i.e.*, those that are still used by freemasons. The abatement of the use of these signs as marks in European architecture is fairly easy to note. The Chinese, who with many Asiatic races are for the most part freemasons of some variety or other, say that Noah was a freemason. However that may be, Freemasonry is probably older

coupled with some of the signs that are usually supposed to be merely masonic, and that are upon the stones in these ruins. With regard to fascinum worship, a still more curious link between pre-historic man and his descendants may be noticed in a necklace formed of bone, glass-paste, bronze, glass, agate, amber and crystal, that according to Dyer's "Pompeii," page 447, was found near a female skeleton in the atrium of the House of Holconius in January 1861. In the words of Breton, "Pompeia et Herculaneum, 1869," page 461, "Auprès d'elle était une petite cassette de bois, *pyxis*, contenant tous les objets à son usage, son *mundus muliebris*. Le plus curieux de tous est un collier de pâte de verre tout composé d'amulettes." The "Giornale degli Scavi di Pompei" mentions it in No. 1 of 1861, at page 17, and in No. 2 gives a large illustration, even clearer than that of Dyer. This contains a little figure of Isis, one of Silenus or Osiris, a jackal the attribute of Anubis, "a hand making an obscene gesture against the evil eye" the *manus impudica*, various other objects, to understand which we would refer the reader to Dyer's work itself; but a curious crystal ornament to which Dyer does not even refer but which is given in his illustration unites the two ends of the necklace and from it depends a cicada, or sort of tree locust very common in hot countries. Dyer adds, "It will be observed" that these "are all attributes of Isis and her attendant Anubis, or of her husband Osiris, here considered as Bacchus," but he does not say whether the ornament above mentioned refers to Osiris. Considering the other signs on the necklace, we cannot help thinking that it probably does do so; those who remember the legend of the death of Osiris, and the collecting of his remains by Isis, will probably agree with us. If this is the case it is still more interesting to note the form of the little bone ornaments that were found on the palaeolithic skeletons discovered in the caves near Mentone in 1872, 1884, 1892, and 1894; on the heads of these were circlets of shells, or deer's-teeth, whose ends were united by a little bone ornament varying in length from two to three inches. This bone ornament hung over the forehead of the dead, but in life we may presume that these circlets were used as necklaces on ordinary occasions; in either case the ornament in question occupied a conspicuous place on the forehead or neck. The piece of bone is exactly the same in form though not in finish, as the piece of crystal discovered on the Pompeian necklace. To those who are acquainted with the origin and meaning of the simple plain piece of coral as worn by modern Neapolitans against the Iettatura, or evil eye of another, this will not appear to be an overdrawn or exaggerated comparison of facts.

than the Temple of Solomon. Take it for granted that Noah was a freemason, his predecessors must have been so also, and, whether the Chinese are descended from Noah or otherwise, this would account for the wide extent of Freemasonry. It is not unnatural, therefore, that masonic signs should be found all over the world mingled with others of less importance, or of local value only to the master-masons and the labourers employed by them, as signs that the stones or houses were cut or built by them and their particular guild, "house," or family. Freemasonry in its present form probably grew on some of these societies and easily adopted some of these signs. For the most part wealthy personages, or at any rate people of known character, have ever formed the body of freemasons; amongst such the poor unknown fishermen the first apostles of Christianity certainly had no part, and it is well known that, in the reigns of the Emperors, early Christianity was held in contempt by the upper classes. The Masonic signs were unknown amongst them, and it can therefore be easily understood that with the increase of Christianity they were gradually neglected. A revival seems to have taken place, however, in Germany, when they were used in public buildings of the middle ages. Thus, owing to the poor origin of Christianity, the constant use of such signs in the stones of houses, public buildings, and other constructions has quite died out in Europe.

With this brief introduction we will now sketch the ruins of Pompei as they impress themselves upon us at the present moment. The town as a whole has a very melancholy appearance. Below us, as we stand on the edge of the unexcavated land, is a mossy, yellowish green court; dark grey ruined walls, spreading in all directions, rise from six to twenty feet and stretch out far in front; the rooms of the houses are cramped together, and many of them built partly within the lines of one house, partly within those of another after the manner of a puzzle. Red and yellow frescoes, or columns with rusty crimson bases and fluted yellowish shafts appear here and there; twisting streets wind this way or that; solitary pillars, higher than others, overtop the desolate, close-packed ruins; while mossy courts and *atria* of ruined mansions, remains of temples and public buildings show their topmost walls and arches above the irregular grey stone walls of the narrow streets and small-roomed houses, backed in the distance by long bluish mountains running down into the sea, that lies only a couple of miles off, and bordered by the unexcavated land extending within the area of the walls, brown and overgrown with rank grass. This monotony is only broken by three or four tumuli of earth raised from the excavations, while here and there appear an occasional clump of pale, green aloes

and a few shrubs; and yonder two or three tall dark stone pines stand gloomily against the blue Italian sky overlooking this desolate and drear waste that reaches to the neighbouring stunted copses and scattered pines skirting the lava and ash clad base of Vesuvius,

“Dusky and huge enlarging on the sight
Nature’s volcanic amphitheatre,”

which rises not far off, strangely grand and beautiful as ever. Still the mountain pours out a great cloud of smoke, that stretches in a long white and grey line some twenty miles or more away; and still the people build beneath its lovely gloom their villages and hamlets in all directions.

The inhabitants of Pompei must have been very much like those of many a little Neapolitan town nowadays; they made much the same sort of bread, and probably lived on vermicelli and macaroni, since instruments for making the long, thin threads have been found. Their type of face, too, has been retained, as we shall show later on. But their outdoor recreations and official lives are no longer in existence; churches there are, but few so majestic, at least in this part of Italy, as the beautiful temples of the ancients; sea-bathing there is, but no athletic exercises or elaborate bathing establishments such as old Pompeians had. These *balneæ* are arranged with the most beautiful architectural grace and simplicity; their frescoed and often elaborately embossed ceilings, their decorations, the caryatides and atlantes employed in dividing the niches that held the clothing of the bathers, their different hot baths and *tepidaria*, their cold plunge baths, round, well built, clean, and refreshing in appearance; all these, if restored and fitted up now, would be considered, though small, most delightful. The old Roman bath was nothing more nor less than what we moderns call a Turkish bath and consider a luxury. This is not the place in which to describe the ruined splendours of the temples and the forum and the many other public buildings. There is only sufficient space to enable us to mention a few traits in the city that have not received sufficient notice from the pens of others, and that the reader may verify for himself when he goes to Pompei. Yet we must refer to the Basilica, that fine public building on the right after passing up the street from the marine gate. It was a large edifice, once roofed in all over so as to form magnificent aisles below, which supported a gallery above, the stone framework for the windows of which can be seen lying about at the sides against the walls. English authorities say just the reverse, namely, that it was hypæthral or left open in the centre, while the German school maintains what we have stated above. The roof, according to Sir William Gell, was

kekryphalos hair - no

R.F.
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4.—Portrait of a young woman, with her stylus and tablets; from the wall of a house in Herculaneum.
Now in the Naples Museum.

Sommer, Photographer, Naples.

supported only by the great columns of the peristylum, while the roofs over the galleries were lower and rested against their gigantic shafts; yet we see no reason why these side roofs should not have been flat or even sloping away from the centre one, and thus forming the roof called by Vitruvius "*Testudinatum*." It is now a ruin, with only portions of imperfect columns remaining, and their magnificent tufa capitals strewn about. Strike one of the curving volutes of those Ionic capitals with a stick, it will give out a clear sound, as metal, like a small sharp-toned gong; this is a peculiar property of tufa in its hardest state.* This curious material, which is formed of volcanic ashes cemented together by the weight of ages, is to be seen in all its stages of formation in and near Pompei. The paths leading to Vesuvius are covered with it in its first stage—ash, or fine sand; in the banks it is forming into a soft, crumbling rock beneath the mould above it—this is the second stage; in the loosely built up walls at the side of the paths we see it in the third stage, already stone, but still somewhat friable; and so on in different degrees of hardness we find it, till, owing to its firmness, yet not over-hardness, and owing to its good grey neutral tint, it has been used for the delicate carving of Corinthian capitals, as well as for the Ionic order, with its large curving volutes.†

Near the Basilica rises the Temple of Apollo, with its columns, its sun-dial, and its *omphalos*; a temple probably shared with the Pompeian Venus, who apparently had some celebrity. In another street further away is the beautiful Temple of Fortune, to which the many brought offerings, in the earnest hope of receiving more in return; and yonder, in another part of the city, lies the once fashionable temple of the cult of Isis, a delicate-looking little building, which even to this day looks like an intruder in the city, relying on its wealth, brilliancy, and popularity to maintain its successful existence against all attempts of suppression. Who cannot but call to mind the sturdy little temple of the early Greeks, nearer the city walls (those who have seen the Pæstum temples can in their minds rebuild it anew), a temple of a purer and a

* When, however, it is formed with water such as is the lava-tuff (see note to Appendix Masons' Marks) of Herculaneum, it gives out no more sound than an ordinary stone (unless, of course, cut in very thin slabs), being in a very much more compact and far harder state than the tufa above mentioned. The word *tuff* is the name of a formation, but the word *tufa* has come to signify specially a tuff whose composition is volcanic ash; for this reason the word "*lava-tuff*" as applied to certain stones in Pompei that resemble the hard tufa of Herculaneum is not quite correct, but we have retained it as being a convenient expression.

† It must be remembered that these tufa columns and capitals were covered with a stucco of finely powdered marble, which when dry took a good polish. Brick and terracotta work seem also to have been covered and thus refined in the same manner, so that the common gargoyles must have been transformed into a beautiful roof ornament apparently of shining marble.

stronger age ; and, thinking of the additions built by blind pagans throughout this city—temples in other and lighter forms, and to other gods less bold, less noble—compare at last the over-luxurious age of lightness in which the curious and almost obsolete worship of Isis was revived and became the great attraction? Thus it is that, in wandering after truth, pagans now and in all ages, with human ignorance and folly, have allowed themselves to be deceived. Thus they have altered, and still alter, truth according to the customs and civilization of the time, and the necessities of their own lives, and the events of that period of the world's history in which they have lived. This worship of Isis* in Pompei indicates the natural proclivity of a cultured age, in its luxurious decline, to assume, for fashion's sake, the customs, philosophies, and ornamentations of a former epoch. But beyond this instance of the Roman empire, already creeping past its zenith, patronizing the rites of an ancient Egyptian deity, there seems also to be indicated the existence of Egyptians themselves, or at least of their descendants in Pompei, instilling their ancient creed into the minds of the frivolous world of that day, who took up this worship as the latest and most artistic fashion ; and that this is probable is seen by the way in which many of the houses are decorated with ornamentation in the fresco work essentially Egyptian—birds like the ibis, and peculiar shapes in the borders not characteristic of any other country.† The general character of the decoration naturally cannot be otherwise than Greek, for from the Greeks the Romans and earlier inhabitants must have derived their first knowledge of it ; it is Greek, with an Egyptian tone influencing portions of it. There is, too, perhaps, another reason why we might suspect the existence of those of Egyptian race in Pompei. In all the houses, more especially in some particular room in each, there are small round frescoes from six to twelve inches in diameter, like medallions, painted on the walls, and portraying the faces of people who were probably the inmates of the house. They are different to the stereotyped style of fresco representing a Homeric or mythological scene ; and the faces, as a rule one only in each circle, are those of ordinary and every-day individuals, various in expression and character, and of every age and state, and evidently nothing more nor less than family portraits. A few of these are exactly like some of the coarse brown peasants to be seen about the vineyards at the base of Vesuvius.

* In the Naples Museum, Third Hall, compartments XXI., XXII., Numbers 8919, etc., are frescoes representing the rites of Isis and Osiris ; and other paintings relating to the Egyptian Cult in Italy, in which can be seen the sacred cat and the jackal-headed Anubis.

† Professor Mau calls this the third style of decoration in Pompei.



11.—Paquius Proculus in magisterial toga, with his wife. Fresco portrait of a baker who became *duumvir*. Now in the Naples Museum. From *Domus Paq. Proculi*, Regione VII, Isola III, No. 6.

Sommer, Naples.

? Della corte, see ed. M. C. - ...
p. 129 f. ...

And as even now one still occasionally observes in this part of Italy very Moorish types of face, owing to the Moorish raids in Europe, so in these frescoes one notices very Egyptian features that, with the physiognomy of the Moors, not forgetting other nations, have probably gone far to form those of this southern people, since the characteristics belonging to the oldest races eventually prevail in the formation of a mixed nation. And the Egyptian, being the oldest of these, has left its impress, not only in parts of Italy to the present time, but here, in their frescoes, can be recognised without much difficulty. These family portraits are very interesting, as may be supposed. There are two houses in Pompei where they are unusually large, that, unfortunately, are not on the line of those shown to visitors by the guides. A fashion existed among the Pompeians of sometimes having themselves taken in the character of some divinity; thus, among a number of other portraits of mothers and daughters, husbands and wives, a mother and her child, military men, and so on, there are, perhaps, one or two taken as Athena, or as Hermes*; just as people nowadays, after private theatricals or a fancy-dress ball, have sometimes had themselves photographed in the characters that they have for the time assumed. These are to be seen, in house No. 18, *Insula I.* of *Regione V.*; here they are 16 inches in diameter. Some fine square portraits, one foot high, and containing two people, are to be seen in *Regione VIII.*, *Insula IV.*, house No. 4.† We went especially to see the former lately, after

* People of late have fallen too much into the habit of giving everything a classical name. In the catalogue of the Naples Museum by Monaco and Rolfe is to be seen "The days of the Week;" these two sets of seven small round frescoes, very like those which are portraits and representing different gods and goddesses, are in the Sixth Hall, compartment LXVIII., Nos. 9519 and 9521: These seem unlikely to be the days of the week, since neither the Greeks nor Romans divided it into a period of seven days; however, the Sabines even till the end of the Republic used a seven day week, while the Romans had introduced the eight letters in the third century B.C. See "Smith's Dictionary of Greek and Roman Antiquities," Vol. II., on the word *Nundinæ*; and the note in Rolfe's catalogue, above quoted, for mention of a Greek ten-day division of the month. See also in the Naples Museum the fresco portraits in the fourth, fifth, and sixth halls, Compartments LXVIII., Nos. 9518, 9520; XXXVIII., 9080, 9081, 9082, 9084, 9086, 9087; 9058, 9073, 9074, 9076, 9091, 9092; LII., 9281; XXVIII., 8985, 8989^a, 8989^b, 8988. These four may also possibly be portraits represented in the characters of Venus and Cupid.

† Dyer's description of these eight pictures follows on the tracks of Fiorelli and others. It is really too good to be omitted. "In each compartment are eight small pictures" (he means to say that in each of eight compartments there is a small picture) "representing the heads and busts of Bacchic personages, in a very good state of preservation. On the left is Bacchus crowned with ivy, his head covered with the mitra, a sort of veil of fine texture which descends upon his left shoulder. This ornament, as well as the cast of his features, reveals the half feminine nature of the deity. Opposite to him is the picture of Ariadne, also crowned with ivy, clothed in a green chiton and a violet himation. She presses to her bosom the infant Iacchus, crowned with the eternal ivy, and bearing in his hand the thyrsus. Then follow Bacchic or

an interval of two years, and found that they had been nearly washed out by the rain. For though the paintings in Pompei are generally called fresco work, yet all but the ground or foundation, and often that too, is merely a species of thick paint cleverly laid on, many kinds of which easily peel off from the effects of exposure to the weather.

Pompeian houses are not built so thoroughly on the same plan as is popularly imagined that they afford no variety. On the contrary, there is as much as there is between one house and another in London. It is true that in the same row are often to be found some that are exactly alike, as houses on the same side of a square in London are also very often identical in size and plan; but the greatest differences are noticeable when a set of houses in one quarter of the city are compared with those in another. There are distinct gradations in the style of the mural fresco work, and distinct periods can be assigned to each style.* This is true to a certain extent; and yet it is worth considering that people then as now had their houses painted very much as they could afford to pay the necessary expenses. For although a very elaborate painting of heavy receding architecture, vines, grapes, cupids, birds, and figures spread over the whole wall may indicate the meridian and decline of their art,

Panic figures, some conversing, some drinking together, some moving apparently in the mazes of the dance. Paris, with the Phrygian cap and crook, seems to preside over this voluptuous scene, and to listen to a little Cupid seated on his shoulder." All this is so thoroughly and innocently English, even outdoing the simple classic names that Fiorelli gave to these little pictures, which consist merely of the head and shoulders of people that according to Dyer "are moving in the mazes of the dance," that its style is really worthy of being adapted to some modern subject as a parody! The characters represented are all that they say (except those that they cannot name), but this over-classicalness of diction has led them to ignore that when the gods, heroes and others are reproduced in the pictures of Pompei they are always represented in conjunction with the performance of some act in their history or in the lives of those in whom mythology relates that they were associated. The faces figuring in the eight little pictures in question represent no definite *act* or *event*, though they possess several symbolic adjuncts such as the ivy and the thyrsus. Nothing more likely then can be their history than that they were portraits of a family who wished to see their likenesses reproduced as bacchic characters. One of these we have copied, the "Ariadne pressing to her bosom the infant Iacchus;" the weather has unfortunately washed away the ivy, but that does not alter the value of the portrait. Another portrait here published is that from Reg. ix., *Ins.* 5, No. 11, where there are several others of the same type as those in the house of Holconius just described. There are also portraits to be seen in the house of Paquius Proculus; the large one of himself and his wife, now in the Naples Museum, we have reprinted. An excellent portrait of a child (not even painted with pointed ears as a faun) is to be seen in the house of Siricus, in the little room to the right of the first garden. See also the portraits in VI., 7, 21; the two fine female portraits, unfortunately rather damaged, in VIII., 6, 39; and some large round portraits, one of which is very fine, in V., 1, 26. No one has thought it worth while to copy or photograph these; the authorities and professional photographers think more of what is more easily appreciated by the general public, and of what appears large and conspicuous.

* See Supplement at the end of this monograph: "The Four Styles of Mural Decoration."



12.— Copy of a fresco portrait of a mother and her child. The child's leg is painted hanging over the frame. In house No. 4, Isola IV, Regione VIII: Pompei.

yet at the same time it must be acknowledged that this would probably be the most expensive way of having a house decorated; also that simple methods, as long as their period lasted, continued long after they had first been introduced; and that the simplest form of decoration is therefore no sure sign of the age of the dwelling. Their plain walls, though probably dating from an earlier period, were as probably continued, long after the refinement of the art, amongst those who could not afford greater expense. There are walls painted in mezzo-relievo stucco blocks, alternately red, yellow, or green, which generally have dentil moulding near the ceiling; this is the earliest style, and is never used later except for repairing one of its own walls. The heavy architectural studies of the last period, often exhibiting much faultiness in the perspective, and too elaborately executed, are certainly a decadence from their finer and more delicately painted mural work of the III. period. Yet some of the black walls of the IV. period adorned with beautiful foliage, delicate lines and curves and pendant purple grapes are unique, and would be worthy of the most beautiful modern dining-room; and how beautiful fair faces appear thrown out by a glossy black background is well known to the possessors of tall straight-backed, old black chairs in an old oak dining-hall. But there are white walls also covered in the same way with delicate outline architecture, turning vine-stems, grapes hanging in tempting bunches, beautiful birds and flying children. Again the great and beautiful frescoes in some of the more luxurious houses must have been show pictures, such as that of the wounded Adonis; but they have been so often discussed that we will not say more than that many of them shame our modern attempts at fresco work both in colouring and in expression. Of some of the smaller pictures, curiously enough, there are replicas in two or three different houses; these, however, are rare, and are nearly all Homeric or mythological subjects. Other small pictures, however, portray amusing social scenes, and there are some paintings that contain very curious caricatures of the military and judicial element of that period.

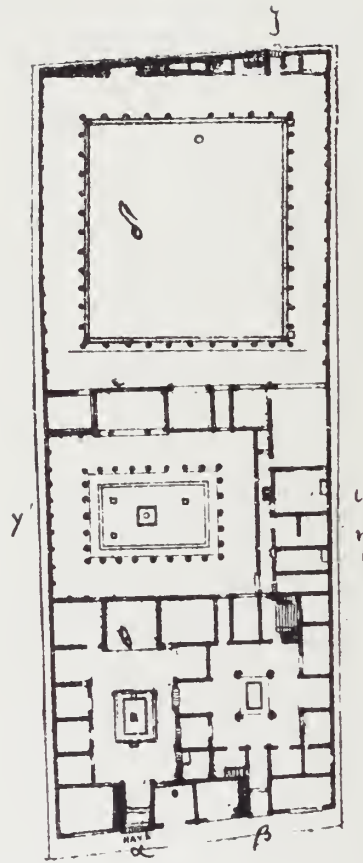
Apart from beautiful vases, rare gold and silver ornaments, pottery and costly stuffs, the marbles and mosaics were another source of ornamentation. Pure white or grey marble or granite tables with finely-carved legs whose bases were shaped like tigers' paws and whose tops curved over into strange grinning tigers' or griffins' heads, on which the slab rested, stood in the centre of their *atrium*, near the *impluvium*, in courts whose polished floors were wonderful patterns of the rarest coloured marbles, in which dark speckled green, shaded pink, yellow and black, violet and every other variety of colour mingled in exquisite confusion.

In the poorer houses and in the more ordinary rooms these floors were of common white marble, or of white and black mosaic or of plain concrete. Many in the richer mansions, especially in those rooms that were larger and more important and used for receiving guests, were still further beautified by wonderful mosaic pictures laid in them that are world-famed in their power of expression, minuteness of design, and exquisite colouring. Many of these represent fishes, marine animals, game-birds, or bacchic subjects. The best have been removed to the Naples Museum, such as that of the Battle of Issus in which Alexander defeats Darius; they are older than the pictures in fresco, and even more wonderful if not so beautiful. Nearly all the rooms and courtyards whose floors were not of marble had them formed of plain white mosaic cubes, often with some pattern in black ornamenting the border, more or less elaborately designed and in various degrees of fineness according to the size of the cube used. The centre of the room was often laid with a small square or circular pattern formed of small pieces of beautiful and irregularly placed coloured marbles. On the threshold of the street door was frequently some simple picture in black and white mosaic—a bear, a dog, a couple of wrestlers, a dolphin, an anchor, or merely a salutation, such as *Salve*, *Have*, or *Salve lucru*. In some of the houses were found columns encrusted from capital to base with the richest mosaics.* Once these houses were hung with curtains and had strong doors like ours and comfortable furniture. Fountains sprang within their courts, and beds of flowers decked their gardens. The small windows, generally round, and either inside the house between rooms and courtyards, or if in the outer wall high up out of danger of the street, had glass, a fact that appears to have been generally from want of careful observation denied by modern writers, though, of course, only the coarsest specimens have survived to our day. Some large glass window-panes are to be seen in the collection in the Naples Museum, as also some fine slabs of talc; the local museum at Pompei possesses three panes of glass, one of which is at least $1\frac{3}{4}$ feet by $1\frac{1}{4}$ feet.

On entering a house† by its principal means of ingress, the first

* A very beautiful mosaic fountain is to be seen from the path running round the excavations near the farmhouse of Aquila and behind the unnumbered houses to the east of the *Vico di Tesmo*. The colour is pale blue, exquisitely designed with figures, panthers, goats, ibis, etc., in pale yellows and browns.

† It would be an excellent thing to rebuild one of the most perfect houses in Pompei according to the pictures on the walls, and to roof it in its own original style, to furnish it as it used to be furnished, and to restore to it all the mosaics, lamps, and ornaments that were found in it. The directors could then charge a couple of francs extra entrance to see it, which would be willingly given, and they could thus collect twice as much money to enable them to continue the excavations in other parts of the city.



Ground plan of Domus gentis Cassii, the so-called House of the Faun. Regione VI., Isola 12. The only palace occupying a whole insula by itself without outhouses. Dating from Republican era, second century B.C.

- a. Ostium, with two door-sills, leading into an Atrium Tuscanicum, with a large impluvium in the centre.
- b. Tablinum.
- c. Ostium leading into an Atrium Tetrastylum, with four columns round the impluvium.
- d. Peristylum, with piscina in the centre.
- e. Oecus; according to Vitruvius this would be that called Corinthian, *i.e.*, with only one row of

columns. It was in the oecus of this house that the fine mosaic pavement of the Battle of Issus was found.

- f. Tepidarium and Laconicum.
- g. Kitchen (?) and heating apparatus.
- h. Xystus, with small rooms at the end; and i a door into the street, near which is a staircase ascending to an upper floor or terrace.

little passage we pass through is the *ostium* with one or more doors; it opens straight into the *atrium*, a place that now in ruins looks more like a garden, but which two thousand years ago was surrounded with curtain-hung rooms, very many of which possessed doors, the holes for whose supports, and the iron swivels of which, together with the lines cut in the stone or marble threshold, can still be seen. It possesses a shallow place in the centre called the *impluvium*, to catch the water that dropped from the *compluvium*, the space between the surrounding roofs that was open to the sky; for the house was built round, not over, these courts. Beyond the *atrium*, passing through another short passage like the vestibule, one comes to the *peristylum* or inner courtyard of the house, built in the same form as the *atrium*, but usually much bigger; in the centre was the *piscina*, or pond for fish, round which were beautiful painted columns that supported the roof of the *peristylum*, which sloped inwards as far as their entablature, leaving open a space through which the rain would fall into the *piscina*; some of the larger *peristylia*, however, have cloisters running round them enclosing a spacious garden, in the centre of which was the *piscina* with its columns, the *piscina* itself perhaps roofed in, in which case it was probably a fountain. Round the Tetrastyle and Corinthian *atria** also were columns which supported the roof in the same manner as far as their entablature. These columns were more or less elaborate, smooth or fluted, according to the wealth of the house, and even now in their ruined condition give a most graceful appearance to their surroundings. Some of the wealthier houses had baths; one large house in *Insula 6*, of *Regione IX.*, that has been named the *Casa del Centenario*, has a cold-water bath of considerable size, and near it, up a little staircase, a well made *laconicum* (or hot room without hot-water bath), and ante-room. The following houses also have bath-rooms:—VII, 15, 2, with *caldarium* (or hot-water bath); VII, *Isola Occidentale*, 12; *Laberinto*, VI, 11, 10; *Torello*, V, 1, 7, with *caldarium*; *Citarista*, I, 4, 5, with *caldarium*; *Nozze d'Argento*, V, 2,—; *Diomede*; Fauno, VI. 12,—; Domus M., Cæsar Blandi, VII, 1, 40; Vestali, VI, 1, 7; the Cliff Houses, VIII, 2, numbers 39, 37, 23, 20, 16. Some of the houses had gardens, such as that of the House of Pansa, Diomede, or the *atrium* of the *Casa di Arianna*, in which flower beds were clearly marked out.

There are, unfortunately, no houses that have their topmost ceilings or roofs preserved, though there are several ceilings in existence. It can, however, be seen what the roofs were like by studying the frescoes. Now,

* The roof, in what Vitruvius calls the *Atrium Tuscanicum*, was supported not by columns, but by four cross beams, the open space in the centre of which formed the *Compluvium*.

there is a kind of small fresco seen in nearly every house, in some room or another, representing a country-dwelling often close to a river, and built in a manner that suggests a Chinese house; these are not unlikely to have been sketches of their summer retreats and farms, probably on the banks of the river Sarnus, at whose mouth Pompei once stood; they have the same sort of curved roof that the Chinese pagoda has, the likeness to which is still further carried out by the elaborate gargoils projecting at each corner. They are painted roughly, and many of them are nearly obliterated by the rain, but they show a ground and a first floor, and attic rooms above that again; thus at once disproving the assertion that the one above the ground floor was itself merely an attic, and only fit for the slaves. These two upper floors were probably built in great part of wood and rubble, and therefore have not survived to our day. There are many, however, who assert that these pictures are merely productions of the imagination fancifully rendered to ornament the walls; that the curved roofs look impossible, that the houses are unevenly balanced on their foundations, etc. But it is not to be supposed that these are carefully executed copies of houses; they are rough sketches, and as such must be taken *en masse*, and judged from a general point of view. Thus we can hardly imagine even fanciful house-painters of that day drawing buildings with several stories if they were not accustomed to seeing such constructions around them; or painting houses built on piles and columns, and with far-stretching roofs if these were not naturally in their mind's eye from their earliest recollections. It is possible that the slight curve of the roof seen in many of these pictures is only an effect of the hastily worked brush and of the extraordinary shadows therein employed. And the authors of *Vues des Ruines de Pompei* even say, "Si ces peintures, qui sont toutes de très petits tableaux, introduits comme accessoires, ça et là, dans la décoration principale des parois d'un mur, offrent peu d'intérêt sous le rapport de l'exécution, elles en présentent un très-grand sous celui des édifices qu'on y a reproduits, et dont la forme et les différents motifs ont *un grand caractère de vérité*."* The additional plates relative to these pictures of houses at the end of this volume give on Plates XIV. and XVI. large houses with two and a half stories engraved from the paintings on the walls. And in the Naples Museum should be seen the pictures of houses in the Sixth Hall, compartments LXI.-LXVII., No. 9409, a three-storied house on supports by a river; No. 9408, a large house near a river; and 9,511, a house with two and a half stories.

* "Vues des Ruines de Pompei," page 132. "D'après l'ouvrage publié à Londres en 1819 par Sir William Gell et J. P. Gandy, sous le titre de 'Pompeiana.' Paris, 1827."



IX, viii, 3, 6

13.—Picture of a country house, perhaps a farm, to which cattle are being driven. There are at least two stories; possibly three are intended, the lowest one of which would probably be used for stables or cowsheds. The roofs project to a considerable distance; the gargoils at the corners, together with an almost indistinguishable curve in the roof itself, give the house a very Chinese appearance. A house is seen to the right in the distance. In the locked-up room *Casa del Centenario*, Isola VI, Regione IX.

VIII

Drawn by Herr Reinicke ; Königl. Reg.-Bauführer, architekt.

One picture of a house, a larger painting than usual, representing the inside view from the courtyard, perhaps the *atrium*, shows a group of people looking over a wooden balcony running round the upper floor, and above that again there is the attic; below them is the great door of the house. The houses behind the *Curia Isiaca* in *Regione VIII.*, *Ins.* 4, show two stories distinctly by their height and the marks for the beams. In that of *L. Popidi Secundi Augustiani* in the third room from the little side entrance (No. 28) broad lines can be easily seen for two floors, and two distinct sets of frescoes very high up above the one on the ground floor, and holes for the beams that supported these two floors, running in lines tier above tier, thus showing three stories. In the *Casa dei Diadumeni*, *IX*, 1, 20, can be seen a staircase that mounts to a perfect floor above, from which this stone staircase still continues, as if to another floor that no longer remains, and from which to the attics probably a staircase of wood existed.* The rooms opening on the *atrium* of this house afford a good example of the height to which they were often built; from the ground to the top of the impost measures 4 metres, and to the crown of the vault itself is 60 or 80 centimetres more, making the total height about 15 or 16 feet. It is inconceivable how certain modern writers should have stated that the houses in Pompei never had other than very low rooms, and rarely possessed more than one floor. Those that are at present in their place are supported by arched ceilings, but the holes that are to be seen in rows about the height of a low ceiling were evidently for the beams that supported the next floor, which in the richer mansions no doubt verified Virgil's words in *Æneid I.*, 726, where he refers to the lamps

* "A number of the best rooms—especially, there is reason to believe, the bedrooms and the women's apartments—were on the upper floors. The presence of stairs in apparently all the houses proves that one-storied buildings were practically unknown in Pompei. The few fragments of the upper storey which have been found standing show that in some cases at least the upper part of the house was partly constructed of wood, and was arranged so as to project beyond the line of the lower story, very like the half-timbered houses of England or France in the fifteenth or sixteenth centuries." "The upper stories and separate rooms of the insula were called *cenacula*. This word properly signifies rooms to dine in, but after it became the fashion to dine in the upper part of the house, all the rooms above the ground floor were called *cenacula*." "There were different flights of stairs connecting the upper stories with the lower part of the house, as we find to be the case in houses at Pompei. As the different stories could not all be lighted from openings in the roof, as in the *domus* (or palace), "they had windows looking out into the street." "We find mention of a house three stories high in B.C. 218," but "we have no express mention of any houses more than four stories high." In Rome, "Augustus limited the height of houses to 70 feet, which implies that they had been built still higher." "The upper stories were of wood, and frequently fell down, while their material made them more liable to fires, which were very frequent in Rome." "In Trajan's reign the limit for street houses was fixed at 60 feet."—Smith's "Dictionary of Greek and Roman Antiquities," Vol i., "Domus."

hanging from the gilded rafters.* But the five-storied dwellings are perhaps the most curious as demonstrating the above facts. These, though the remains of five, or even six floors, are usually called the three-storied houses. They are built against the south side† of the little table-land of lava and tufa on which the town stands, and thus are enabled to have two to three stories below the level of its plain, which on that and on the west side is high above the surrounding country. Naturally, the existing top floor, which is on a level with the ground apartments of the rest of the town, had two more floors to bring its roof to the same level as that of the others; this can be seen by the staircases still ascending from the highest remaining floor, where are situated the *atrium* and *peristylum*, they being on the same level as the *atria* and *peristylia* of other houses. But the lower floors were built irregularly, not always one beneath the other, and some of them, though on a lower level, are built out in front of the upper. In some instances the rooms are to one side, and only half below the level of those apparently above them; this is owing to the shape of the rock and to the irregular position of the staircases and sloping passages that descend to the lower floors. These houses must have been built after the fortifications of Pompei had been rendered useless, and on the south and west sides in all probability utterly destroyed and built over, and therefore they cannot be amongst the oldest. One of the last that the authorities have excavated has been much mutilated. It probably was a magnificent palace, according to its time and place, and is unique in its kind, from its being built out further from the rock than the rest of that line of houses, and also from its standing at and being continued round a corner of the cliff so that it has terraces facing both south and west. Like many other houses in Pompei, it is formed of several thrown into one, and connected by a passage or an additional staircase. It is twice the size of any of the others, and in it were most beautiful and delicately executed frescoes, and carefully mosaiced pavements, most of which have either been removed or irreparably damaged. Out of the vaulted ceiling of one of its passages, from which led many corridors and inner subterranean rooms hid in darkness, was taken a beautiful stucco design in mezzo relievo of graceful *floræ* and spreading

* "In Rome and other parts of Italy, owing to the wonderful strength of the pozzolana, the upper floors of houses were very frequently made of concrete cast in one great slab on temporary boarding fixed at the required level. This set into one compact mass, like a piece of solid stone. Examples in Rome are to be seen where the upper floor had a span of 20 feet, and simply consisted of a slab of concrete about 14 inches thick. On this mosaic and other paving was laid as on the ground floors."—Smith's "Dict. Ant."

† Also on the west side, but very badly preserved.



IX, IX,

14.—Picture showing two floors and a room on the roof. Possibly this represents a section of an atrium; or it may be that part of the house between the atrium and peristylum, where no proper tablinum exists, and where instead a wide passage or door connects the two. From a room in Regione IX, Isola VII, in a small unnumbered house three houses distant from a house with a balcony.

Copied by Frederick Vango Burridge, Esq.

fruits on which the delicate colour was still to be traced in spite of the damp accumulated in the spot from which it had been removed; this was put in a large frame, as is usual previous to removing the stucco and fresco works to the museum at Naples*; but before this was accomplished, while it yet lay against the side of the passage, first one corner was broken, and then sundry bits came off here and there, so that by the time the frame was ready, to fit which it was again further chipped, much of its beauty was already lost. This stucco work was curved; nearly all the passages have curved ceilings, as have most of the lower rooms—arched from side to side, not domed. The work of excavation, though well carried out by the Italian Government as far as their finances will enable them, is not always well executed by the workmen.† On one occasion while there we saw a room uncovered that owing to the immense amount of accumulated moisture began a couple of days after to give way, and by the time props had been put in was too far gone for restoration. The officials who superintended the workmen did not look after them sufficiently; while few of them, officials or workmen, take enough interest in the work to do it with all the care that is needed, and which in our days is possible; and in this particular instance it seemed to have been forgotten that houses built against the face of the cliff where moisture is continually oozing out are naturally damper, and require a different method of excavation to that employed for those situated on the level ground above, namely more immediate and perfect support as each fresh chamber and passage is unearthed, and a system of drainage and heating from behind before they can be successfully excavated. The lower terraces, as far as their general form could be recalled, were, however, carefully built up again with modern masonry; but the position of many of the floors above was lost for ever. We do not deny the difficulty of the task; yet we somewhat explain what we mean in referring to the wishes, that some of the most thorough officials have expressed, that the excavations could be carried out by an *international archæological society* with unlimited funds at its disposal.‡ The walls of this house, the rooms, the mosaiced floors, the terraces, stretching out one after the

* See Appendix Notes on a few Houses with regard to VIII, 2, 18.

† There are some mosaiced floors and other structures in different parts of the town very well restored by the workmen; see Appendix Notes on a few Houses, VIII, 2, 16.

‡ Besides funds inspectors are needed to see that the money is properly used, and that all the officials and men employed are competent to perform their duties, and occupy their posts not for the sake of payment alone, but for the love of archæology; the present inspector is an excellent example of what is needed, but our private opinion is that he has not sufficient powers of administration from the government; several more like him as assistant inspectors are needed; the assistant directors appear to be all that is needed as far as their powers lie.

other far beyond the limit of the other cliff-houses, gave way consecutively till not much more of it was left than there is to be seen of the other most interesting five-storied houses. The lowest floor of these others is as a rule a series of cellars; in one or two instances these appear to have been used as baths, with a *caldarium*, an arrangement of raised bricks on the floor with hollow brick walls for conducting the hot air. The ceilings of several of these dark, damp, malaria-haunted rooms are now black with what at first sight appears to be a thick velvety fungus, but which gradually discloses itself to be a swarm of hanging bats, that presently, as the lighted candles continue to intrude, detach themselves and begin to fly round in circles, startled and angry at the unwonted glare. The next floor generally consisted of a terrace over the cellars or baths, two-thirds of which was covered by a double row of rooms sometimes divided by a passage. Above these came a mezzanino, or half floor, probably for servants, and a few feet higher within the rock and to one side of the descending staircases and passages below the peristylum floor are to be seen small dark rooms probably used by slaves. Above this came the two and a half stories of an ordinary house, so that in one instance where it can be seen that room was built above room, as well as out in terraces, there must have been five or six rooms one above another. In some of the lower rooms, on the floor above the cellars, may be seen little altars mosaiced like the fountains in some of the houses in the town, but with bits of shell and coral, as well as opaque glass, which might be another proof of the nearer position of the sea at that time. Even the tradition in the surrounding plain and in the mountain villages above Gragnano is that the sea once extended over a great part of the land between Castellamare and Pompei. It probably, indeed, came very near to the sea gate of Pompei, though as yet we believe that no wharf has been discovered. The Sarnus, however, probably flowed close by.

There are very deep wells* to be found in several of the houses, sunk even as deep as the sea-level. The first of these, down which we dropped a stone, the workmen say has excellent water. The stone that we dropped down took $2\frac{1}{2}$ seconds to reach the water level. Measuring

* These wells are in Reg. VII, 2, 18; VII, 2, 20, (permanently locked up); VII, 9, 46 (mentioned by Fiorelli but now filled up); VIII, 7, in the kitchen of an unnumbered house, whose entrance is the opposite side of the street to VIII, 2, 34; VIII, 2, 27 (permanently locked up); and in VII, 3, 25, where the round stone that covers the well is pierced by three holes; the total depth of this well is 33.83 metres, or 111 feet, of which 7 metres is the depth of the water. Another of 16 metres in depth, *i.e.*, $52\frac{1}{2}$ feet, exists in a small house in the *Strada di Nola* near what was evidently a reservoir, for distributing water, we have measured it through a hole in the back wall of the house, which lies between the wooden bridge and a fountain of granite in the street.

Specimen of houses situated on the edge of the cliff on the southern side of Pompei, in Regione VIII., Isola 2 : showing how the five or six floors were formed ; and showing how the upper part—that on the level of the town above the three floors built against the cliff—would appear if restored according to the drawings of houses to be found in Pompei ; supposing No. 20 to have had both peristylum and atrium, one behind the other in the usual order (the upper floors are therefore not a restoration of No. 20). The above sketch was taken at a corner with the double disadvantage of a bird's-eye view and the irregularity of the rooms and their floors.

α as far as δ is a sketch of the lower part of house No. 20. The ruined side χ is merely a sketch of what the houses appear *en masse*, showing several different peculiarities, the large vaulted rooms, tall, narrow passages, and long low arched recesses beneath the upper pavement, perhaps for storing various articles not in immediate use. The staircase between the two houses descends to the ruins of a laundry basin ; it enters the lower apartments of 21 by a door, and a corridor puts it in communication with a long passage which passes up to the atrium close to the street behind, as do several of these staircases farther away in the same *isola* ; a tall, dark arch to the right (with a little arch above it) marks the mouth of this passage ; the lower part of χ represents roughly the lower part of house No. 21.

α . Lowest floor (still underground), with a door that opens either on a terrace, another house, or perhaps even a path leading to the quay.

α' Baths and rooms reached by an underground passage from the street behind ; but the passage possesses private entrances from the floors above. One end of α' is built almost wholly on the ancient lava foundation of Pompei, which can be more clearly seen in the houses further to the east ; the other end of α' , which is the oldest, and where are the baths, is raised entirely on the walls of the apartment α .

β . Third floor from the ground and lowest floor of the inhabited house, showing foundations of ruined rooms : β' points first to a staircase ascending to near the atrium of No. 20, and descending into a long passage that has an exit in the street at its upper end (No. 17, see Notes on Houses), and at its lower end enters α' ; but opposite to where the staircase enters this passage is another passage β'' running behind the rooms β (to the middle of the sketch), into which an arch gives admittance ;

the end of the passage β'' opens at the top of the staircase near the lower rooms of 21 ; β'' has two rooms in darkness within it, and is lit by apertures for borrowed light from the passage above.

γ . A passage above β'' , constituting a second floor from the ground (as it is built further within the cliff than α , α' , and β) and a first floor, *actually* above rooms : this passage forms a mezzanine floor, and possesses three slaves' rooms behind it ; apertures for borrowed light are cut in the floor of the passage, and a staircase descends to the level of β'' .

δ . Second floor actually above rooms that are built above rooms, showing foundations of ruined rooms : δ' , lowest floor of house on the level of the ground-floors of the rest of the town of Pompei. In the original house, No. 20, the outer walls of a restoration of course would be on or nearer the edge of the cliff, and would hide the rooms here shown by their foundation walls only ; and moreover the area, plan, and shape of the house would be very different, in all except height ; this is a restoration of Pompeian houses in general, and placed here merely to show the effect of their height built at the edge of the cliff, as undoubtedly they were : if therefore the house were built to the edge of the cliff, δ' would form the second floor, ϵ the third, and ζ the fourth above β' , the foundation floor of that "perpendicular."

ϵ . Second floor of the house, being above the usual ground-floor.

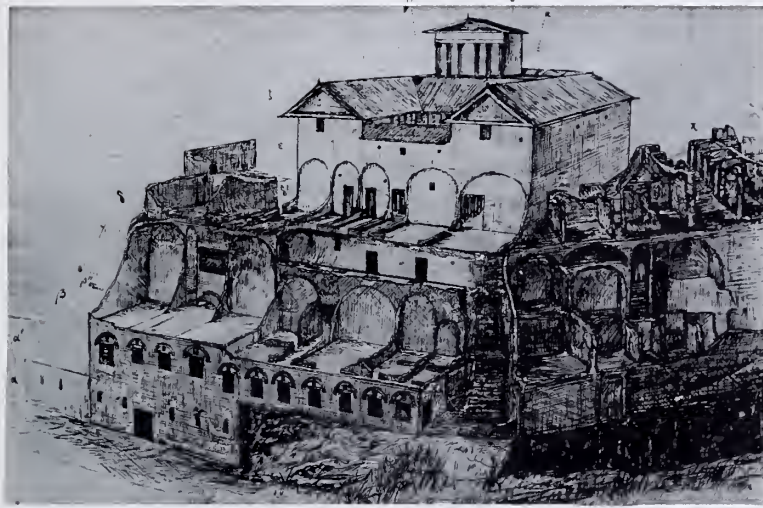
ζ . Attic floor.

θ . Peristylum, not, however, always possessing the same number of floors as the atrium.

ι . Little summer-house, above Tablinum, dividing Atrium and Peristylum.

κ . Atrium.

Sometimes a flat terrace ran part of the length of the house, not, however, being a necessary adjunct, although small towers, terraces, and various small roofs, sloping inwards, seem to have abounded ; thus the very long, curving, fantastic ends of the roofs of houses shown in the drawings on Pompeian walls may be accounted for by the line of edge of the roof-end running on to a horizontal surface, and the fact that the gargoyles at the corners add considerably to the curved impression that the roof presents, or above all, by the hastiness of the Pompeian painter's brush, from whose ancient sketches this idea of the upper part of a Pompeian house has been taken.



THE FIVE-STORIED HOUSES.—(See description opposite.)



8.—Cast of the form of a dog that had died in agony fastened to his kennel behind the door of the house of Vesonius Primus, having mounted upon the falling ashes, as far as the length of his chain would allow him.

*By kind permission of Signor Brogi,
Photographer, Naples & Florence.*



10.—The five-storied houses. VIII, 2, 39, *Casa di Giuseppe Secondo*. Showing the three floors built against the side of the southern cliff of Pompei. The lowest shows a terrace that roofs over the bath-rooms; behind are large rooms, and also two small rooms one above the other, thus occupying the same height as the larger rooms; above are the walls of the floor that is on a level with the ground floors of the rest of Pompei.

Sommer, Naples.



with a string and weight we found the depth to the water to be 26.35 metres, and of the water itself 4.20 metres, making the total depth of the well 30.55 metres, or 100 feet. The mouth of these wells lies even with the ground, covered with a flat round stone and generally near the *piscina*; though the fourth mentioned in the note is at the side of a court and built up against a wall a couple of feet from the ground; its total depth is 25.55 metres, or 84 feet, of which 0.35 metres is the depth of the water. Several dark cellars in the upper levels of the town have been locked up, on account of the danger of falling into such wells, whose mouths are hidden in their chambers.

Pompei naturally at one time was a fortified city, and its wall on one side is clearly visible; on another it can be traced; on a third it is still covered up, and on the remaining sides it no longer exists. On this last side, that facing the south-west, the wall was pulled down or built over when the city had been finally conquered by the Romans and there was peace. At any rate, when the Romans conquered it they destroyed the outer walls of the little towers fortifying the northern and eastern walls, and blocked up their passages and communications. These towers are not built on one plan. What is now left of them is very imperfect, and it is only by comparing their remains one with another that their original form can be made out. The top room of most of them is still standing above the town wall, but its outer wall has in all cases gone. The room below it, within the agger, is perfect only in one instance, and that where the outer wall, owing to the adjacent land being on a level with the top of the town wall, is quite covered underground, and therefore safely preserved intact. Here the earth has evidently been heaped up artificially, perhaps in the last attack to which the town surrendered, though excavations or more recent falls of ash may equally have caused this rise in the ground. Below this a passage led out by a sallyport. Below Tower I. there is a passage* up into the town, but this is only a drain.† Mr. Rolfe mentions‡ one tower as having a long passage running from it through the agger of the wall and connecting it with a room in the so-called House of the Vestals, a house built against the town wall near an important town gate, that leading to Herculaneum. Such a communication with a private house seeming very unlikely, on several occasions, accompanied by friends, we have entered the rough hole that opens into the above-mentioned house and gone to its furthest end with candles, crawling on hands and knees over dust, rubble, and broken pieces of terra-cotta jars, through an extremely disagreeable passage

* This passage leads up into the end of the *Via di Modesto*, and not into a house.

† See Supplement "The Towers on the Wall."

‡ Rolfe's "Pompei, Popular and Practical," page 182.

that is merely a series of holes knocked through as many empty vaults for the distance of about twenty-five feet, and that comes to a dead stop, having no connection with the tower on the wall, as can be seen from an examination also of the tower itself that is some distance off. This passage was probably a secret place, made for storing wine or valuables, whose opening was covered over carefully when Pompei was in existence and the house occupied. One of the official guides has, however, told us that his father remembered when there was a passage from the tower to this same hole in the agger of the wall, and that it having been used by Pilone, a celebrated brigand chieftain, some twenty-seven years ago, it was blocked up by the orders of the Government. As one evening towards sunset we patrolled the wall,

"Standing with half its battlements alone
And with two thousand years of ivy grown,"

a favourite walk when it became too late to study 'midst the ruins, we were more than ever struck by the strong way in which the little city had been engirdled by its fortifications. On reaching the towers that face the plain lying towards Vesuvius, we could see over nearly its whole extent ; and, had all of it been excavated and part of our view not obstructed by two or three cottages, some trees, and the great lengthy heaps that lay far to the left and that are formed by the earth conveyed in trucks from the parts excavated, we should have seen the whole town before us with the amphitheatre on the furthest side in the distance. Where we rested the town was at its highest point, and from the towers and walls a magnificent view spread out. The sea appeared about a mile and a half off, Vesuvius lay in its long strange purple and grey folds, between three and four miles to the right, with the smoke, now rosy from the sunset, rising and stretching slowly away towards the north. Looking over Pompei and its now darkening ruins, the dried-up skeleton of a city, all indistinct now,

"Save where some solitary column mourns,"

we knew that the further side stood on a low precipice and might have been washed by the sea or the flowing Sarnus ; here, however, the fortifications had of necessity to be stronger and the towers doubled in number, since the town at this point stood on the edge of the plain and was less well protected by nature. We stood by the most perfect of these towers ; two others raised their low square walls in front one beyond the other, standing grey and ruined on the battlements of the old Samnite wall which stretched away from us till it reached the Herculaneum gate. With these surroundings there easily comes in the dreamy hour of sunset a vision of the sentinels on the walls, of the dark night stealing on, of the early dawn just tinging the eastern horizon, and of the sudden alarm of the soldiers rushing up to their



2.—Third tower from the Herculaneum gate, and in the distance the second tower on the wall.



1.—Wall, near the second tower, photographed from the town side and showing the marks cut in the blocks of travertine.



3.—Front view of the second tower on the wall, showing where its outer walls are broken down, from the opposite bank of the fosse outside Pompei.



posts, of the air thick with stones flung and arrows shot, of the enemy swarming up the mound that they had raised during the night, a victorious Roman army under Sulla, perhaps, giving the finish to the Social War in B.C. 88, or possibly, if in 83, returned from the East and commanded by the same general now triumphant and revengeful, and sparing none who had aided his enemies in Rome; then the alarm of the citizens, and especially of those whose houses lay nearest to the walls open to all the missiles, and the horror attendant on the fierce downpour of bloodthirsty soldiers. And then, when these scenes vanish from the imagination, there yet seems a still strange life within the ruined stones, and we call to mind that

“ * * * * * There is given
 Unto the things of earth, which Time hath bent,
 A spirit's feeling, and where he hath leant
 His hand, but broke his scythe, there is a power
 And magic in the ruined battlement.”

The blaze of glory over the sea one evening we shall not easily forget; the little island of Revigliano sank darkly in the wave, and far beyond lay part of Capri to the left, and Ischia and Procida to the right like purple clouds, bordering on the crimson and gold that below faded away into the palest opal green, and sank into the dark sea, and from sombre purple and streaks of crimson above melted into the still blue Italian sky. These old towers are seldom noticed; for, hidden from the light, their winding passages are now blocked with earth and inhabited by spiders, centipedes, and mosquitoes; yet they are very interesting, though not all symmetrical. No attempt has been made to excavate either them or the walls, which date from long before the Roman occupation, though the towers date from the time that the walls were restrengthened and patched with *opus incertum*. If they were fully uncovered, no doubt also as a fortified city Pompei would afford a most interesting study. The walls and towers round the ancient city of Paestum bear comparison; they now enclose a waste in which are hid a few tombs, sarcophagi, and possibly still some treasure, and the great solitary temples of Zeus and Poseidon, and one, a little apart from the others, of which it is not known to what great Greek deity it was dedicated.

The amphitheatre, which is very perfect, though deprived of its marble, is best seen at night when the full moon shines down into it and seems to wake the shadows of the past again. Tacitus, in mentioning the Nucerine riot that took place on this spot in A.D. 59, and that led to the amphitheatre's suppression for ten years, refers to this little town as a “celebrated city of Campania.” It was evidently a favourite and fashionable retreat of the Romans; probably

answering in some sort to the position which Castellamare and Sorrento hold to Naples, or Bath once held to London, although at the same time possessing rich merchants and a flourishing trade that gave it rank as a rising city. The great Cicero, who, by the way, from the number of villas he is said to have possessed, appears to have been either a very changeable or a very rich man, had a villa here outside the town gates about 90 B.C., but possibly not the one which is called after him at the present moment, for most of the houses unfortunately have had erroneous or fanciful names given to them, and this one, by an inscription found in it, is assigned to another owner ; nearly all of it, however, has been covered up again, and

"Cypress and ivy, weed and wall flower grown,
Matted and mass'd together, hillocks heap'd
On what were chambers, arch crush'd, column strown
In fragments, choked up vaults, frescos steep'd
In subterranean damp,"

are all, with some frescoes and mosaics in the Naples Museum, that remain of this once fine villa. Had Pompei existed till now, what a wide-spreading city there would have been, with its outskirts probably stretching from the village of Scafati to Castellamare and Torre Annunziata ; but then we never should have seen its beautiful Corinthian and coloured columns, its wonderful frescos, and ancient temples. The first earthquake took place in 63 A.D., on the 5th February, and overthrew Pompei. After a few years the town was rebuilt, though very hurriedly, every style of taste and art being blended in the most confused and indifferent manner, and much of the fine Doric architecture still further Romanised by being restored into Ionic and other fanciful styles. Then in 79 the final overthrow took place, caused by the second great earthquake and the terrible eruption of Vesuvius* on

* This eruption of Vesuvius, and consequent destruction of Pompei, cannot be brought more vividly before one than by reading the accounts of the eruption of Goonoong Awoo, in the island of Great Sangir, that took place on June 7th, 1892. The telegrams mention how, "at ten minutes past six in the evening, with a roar as of distant thunder, accompanied by lurid flashes of lightning, a gigantic column of black smoke suddenly issued from the crater of the Goonoong Awoo. At about twenty minutes past six intense darkness set in, and the inhabitants, already terrified by the eruption, became completely panic-stricken. To add to the horror of the scene a heavy downpour of liquid mud began to fall, and was soon followed by showers of ashes and pumice stones, while at every moment the roaring noise from the volcano grew more deafening, and flash after flash of vivid lightning, of bluish and red tints, followed each other in rapid succession, the glare seeming the more intense by contrast with the deep gloom which hung over the whole surrounding country. The panic amongst the population had now become indescribable, and all who were able took to flight, stumbling and trampling over each other in the darkness. Gradually the showers of pumice stone ceased, but ashes and lava continued to fall to such an extent that the ground was soon covered with a layer six inches deep, and numbers of houses and trees were crushed under the weight of ashes."

the 23rd November. Mr. Rolfe gives very good reasons in his "Pompei, Popular and Practical" for preferring this date to that of the 24th August, the one usually accepted. His data are principally derived from the crops and fruit that are found to have been in Pompei at the time. Thus we have a town before us whose houses appear as they were built, and rebuilt and redecorated, between the years 90 B.C. and 79 A.D. Many of them, of course, are clearly three centuries older, and of the Samnite period, but redecorated again during their last luxurious century under the influence of Roman life. Here and there we find walls patched up with material of a much later date; or even two pieces of frescoed wall run into one during the haste to build after the first earthquake, one piece having been merely raised bodily from the floor of the room where it had fallen, and, damaged as it was, roughly replaced in something of the same position, its coloured pattern anything but coinciding with that of the rest of the wall that had remained standing. A few of the houses have also several different styles of black and white mosaic pavement, evidently of different dates; besides three, or even four, styles of fresco work, and several styles of architecture and masonry; thus proving them to have passed through the possession of many owners at different epochs, and therefore to be very old indeed. However, in many houses this mixture of style is plainly due to their having been so quickly and roughly restored after 63. One thing is very noticeable, and that is the scarcity in the dwelling-houses of *opus reticulatum*, usually assigned at its earliest from 80 B.C., until as late as 117 A.D.; it is, however, to be found in the public works, such as the Forum and its neighbourhood, and facing the street in the outer walls of some of the wealthier mansions.

Outside several of the gates of Pompei are the tombs, private and public, of its inhabitants; some of these date back to Samnite times; others, beyond the Herculaneum Gate, are perhaps even Oscan; but the principal mausoleums are Roman. In these latter were found cinerary urns containing the ashes of the dead. A beautiful and sad spot is this long cemetery beyond the gate on the road leading to Herculaneum. As the street leaves the city it widens and continues down the hill between rows of tombs. On one side are the ruins of an inn and several houses; further on, however, there are tombs, as on the opposite side of the street where cypress trees have been planted between the finest of these magnificent marble mausoleums to make the spot seem more sacred, as in the days when their abundant carving was fresh, and the street in which they stand formed a public walk, and even the main road to some of the chief villas of Pompei. For many who have seen this spot it possesses a strange fascination,

and one easily realizes Lytton's pathetic and beautiful description of the funeral of Apaecides, the young priest of Isis.*

To wander amongst the old houses day after day, to enter their private rooms, descend into their cellars, climb the staircases where they still exist, to sit and walk in their gardens, breeds in one after a time a feeling that one is trespassing, and that, presently turning a corner, one will meet some of the ancient dwellers talking together, or the owner of the house himself walking up and down in his cloisters alone. In a certain courtyard was found the skeleton of a dog, chained up as it had died in agony; in its awful contortions it is really a more touching sight than that of the human skeletons. Many remains of men and women have been found, but most of them suggest repose as if they had been overcome during sleep. These skeletons are hidden within the plaster-of-Paris that was poured into the hollow in the ground in which they were found, or in which the excavators expected them to be, and that has dried, forming a cast in the shape of the form that once lay there. There is a house in which a skeleton is still left, half dug out, and as one stands over it and sees its head lying on a couch of mouldy ash, its legs drawn up to one side and its arms reposing as if in disturbed sleep, one recalls those lines of Faust, the unsatisfied philosopher—

Was grinstest du mir, hohler Schädel, her?
Als das dein Hirn, wie meines, einst verwirret,
Den leichten Tag gesucht und in der Dämm'ung schwer,
Mit Lust nach Wahrheit, jämmerlich geirret!

or, as Dr. John Anster freely but poetically translates it—

"Hollow Skull,
I almost fancy I divine
A meaning in thy spectral smile,
Saith it not that thy brain, like mine,
Still loved and sought the Beautiful;
Loved Truth for Truth's own sake; and sought,
Regardless of aught else the while,
Like mine, the light of cloudless day—
And, in unsatisfying thought,
By twilight glimmers led astray,
Like mine at length sank over-wrought?"

How exquisite the deep tints of those ruined rusty crimson pillars and coloured walls seem at sunset, set off against the mossy

* No better guide to the understanding of Pompei can be recommended than a careful studying of Lytton's wonderful work, which is often read by boys at school too young to appreciate the full force of what indeed is also a poem in prose relieved by graceful songs and idylls. A visit to Pompei, perhaps, enables one the better to appreciate it.





7.—Sketch of an Arch in the Casa del Citarista, *Domus L., Popidi Secundi Augustiani*, showing the peristylum, and ruined walls beyond, dark against the sunset. Sketched in October, after the hour when the public have been turned out and the guardians have left for the night.

yellowish green of the ground in many a desolate *peristylum* and crumbling *atrium*! How strangely sad, as the shades come on, is that old arch in this once palatial mansion of L. Popidius Secundus Augustianus, and through it the yellowish fluted pillars in the inner square just beyond appear golden under the gorgeous colours of that crimson sunset, which throws into black relief the ruined walls on the further side, so that they look like dark grey mountains whose summits are bordered by the strange pale green light of the lower part of the red and purple glow! And then, later on, when the stars come out in the clear blue vault, and the dread light glows on the dark summit of Vesuvius rising yonder,

“ * * * The moonbeams shine
 As 'twere its natural torches, for divine
 Should be the light which streams here, to illumine
 This long-explored but still exhaustless mine
 Of contemplation; and the azure gloom
 Of an Italian night, where the deep skies assume
 Hues which have words, and speak to ye of heaven,
 Floats o'er this vast and wondrous monument,
 And shadows forth its glory.”

As we stand over the city, and see in the distance the lights of Castellamare, near the ancient Stabia, which perished at the same time, and Bosco, and Torre, just such other towns, though not so beautiful or fashionable as the ancient city of Pompei, yet in as much danger of being overwhelmed by the burning mount as their sites were hundreds of years ago, to our minds cannot but come the thought that Pompei is a monument of human pleasures and glories which have fallen to dust, having lasted in its splendour, life, and joy only for a few centuries, a speck in the ages of Time.

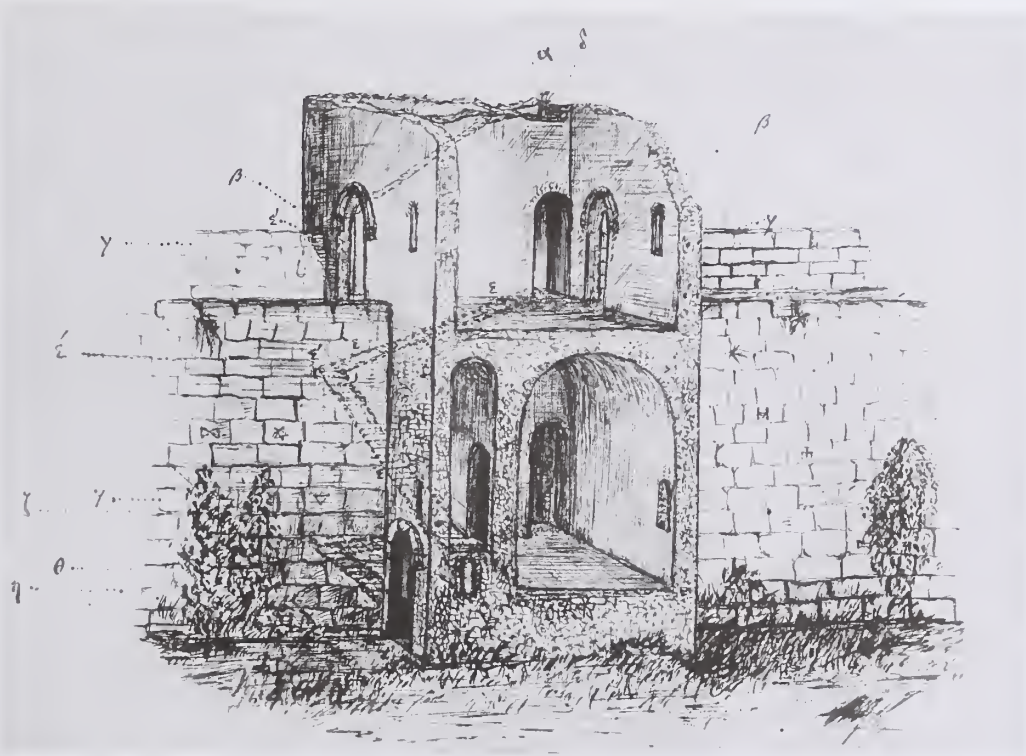


THE TOWERS ON THE WALLS.

From GATE OF HERCULANEUM.

- I. Regular, *i.e.*, staircases running downwards from right to left of the spectator when facing the outer side of the tower, and upwards from left to right. Arches on wall complete. Stairway to turret existing. Room in agger broken down in front; staircase to same blocked up. An arched doorway at the corner of *a* and E, seemingly led on to a terrace of earth behind running towards the terraces of steps that mount the wall near Gate of Herculaneum. Probably a terrace of earth lay behind the walls, supported by a low wall, which in places can be traced, and next which came a street and then the houses. Since the wall's destruction, in places the houses had encroached on this street. Staircase to sallyport open in *a*, but partly filled up on turning corner into E' leading to sallyport. (*See illustration.*) Loophole at end of E', and top of sallyport, visible. Below this tower, at about twenty-five feet distance on the city side, and at a level with and at the end of the Vicolo di Modesto (*via Quarta*, Reg. VI.) is the upper arch of a passage filled with rubble. On stooping down it can be seen that the passage was of sufficient height within to allow of standing upright. The Administration of Pompei having kindly allowed us a workman to remove the earth, we have been enabled to explore it; the length is 17.70 metres. It does not communicate with the tower, but was a water conduit, emptying itself underground beyond the tower; drains of a nearly similar size are to be seen in other parts of Pompei. The wall continuing to Tower II. is much patched up; the lowest layers as a rule are of Sarnus limestone, above this come blocks of tufa, and here and there *opus incertum* of small pieces of lava.

Section of a tower on the walls, showing the upper room in ruins, above which was yet another floor, possibly even another room or merely a small turret covering the top of the ascending stairway. The wall is here and there overgrown with ivy and plants, and some of the mason's signs are to be seen that are cut into its stones in different places.



- a. The space between the two walls at the back and city side of the tower, down which from the roof led a staircase, which is faintly indicated in the illustration, and which turns the corner ϵ' and descends a few steps to the floor of the room on the top of the wall.
- β. Arches for doors through which the causeway on the wall passes.
- γ. Loopholes for the archers.
- δ. Arch which admits into a (the back division of the tower), down which a narrow vaulted passage descends with the steps $\epsilon \epsilon \epsilon$, and after turning the corner ϵ' continues with the vault of its arch lying in the same direction as that of the adjacent room; this last part of the vaulted passage we will call E; at the end of it in the outside wall is a loophole, to the right of it

another loophole γ is to be seen in the illustration as a dark streak at the side, opposite which an arch ζ leads by a few steps into the large room within the agger of the wall, which possesses a loophole γ on the further side shown in the illustration, and two loopholes in the outer wall which, together with that at the end of E, cannot be represented in the above section. At the back an arch that we will call δ' (exactly below δ), leads into a, and another incline or staircase $\epsilon \epsilon \epsilon$, descends, turning the corner ϵ' , and continues through a vaulted passage that we will call E' (precisely below E though not at the same angle), lighted at its lower end by a loophole θ in the outer wall, shown white in the illustration, and turning, issues at the sally-port η .



II. Regular. Arches on wall complete; stairway to turret. Room in agger broken down in front and half filled up; stairway to same blocked up. An arched doorway exists on city side at corner of *a* and E. All below blocked up. Next this tower, on the city side, the town wall is covered with marks, both on tufa and Sarnus limestone blocks, frequently called travertine, which, however, are less distinct. Here the Sarnus and tufa blocks appear placed in no regular order, some being above and some below.

III. Regular. Arches on wall complete. Stairway to turret. Two side arrowslits on wall level. Doorway at corner of *a* and E. Room within the wall complete because underground and not filled up. Staircase to same complete. Arrowslit to right of end of E, opposite to arrowslit on further side of tower within the wall. Three arrowslits (or loopholes) in outer wall of this room, two of which are in the room within the agger and one is at the end of E; on the middle one we discovered the two little inscriptions $\Lambda\Delta\tilde{M}\epsilon\tau\eta\text{P}$ and "Hospes, etc." Uncoloured stucco on walls and ceiling, in places giving way. Stairway in *a* behind, perfect to E', which is partly filled up, but the end of which can be reached though above the level of the sallyport, the top arch of which can be seen. Loophole at end of E'. These last two towers show signs of uncoloured cement work in large rilievo rectangles on the outside, covering the stones, which in all cases are small and of *opus incertum*.

The GATE OF VESUVIUS comes next.

Then the GATE OF CAPUA with perhaps a tower; the remains of this gate are, however, not much more than a heap of stones and cultivated earth.

IV. Irregular, *i.e.*, having passages running opposite way to I. tower. Broken down above. Remains of staircase *a* existing and going down from left to right. Room and passage within agger partly blocked up. All below blocked up and underground.

The GATE OF NOLA; on either side of which on the outside of the gate, are two rooms, according to a drawing in Mazois.

V. Regular. Staircase above going up, but ruined. Staircase descending to room in agger, which is three-quarters filled up. Lower front of tower perfect. Possesses only two front arrowslits and no side arrowslits. Perfect specimen of sallyport, and E' and lower part of *a*.

Curved arrowslit to throw light into E' near sallyport. Smaller tower than those on north side. Sallyport, 76 cms. wide. Height, 2.01 metres. Width of tower in front, 8.07 metres. Projects from wall, 2.38 metres.

Then comes the GATE OF SARNUS.

VI.—Regular. Outer half of room on wall gone. Top staircase in *a* going to turret shorter than in towers I. II. and III. Back of tower covered with fine stucco worked in rectangles to represent blocks. Width at back 7.35 metres. Staircase *a* and E perfect. Staircase in lower *a* and E' partly filled up. Two side arrowslits visible in room within agger, which is broken down in front.

VII.—Regular. Broken down in front and above. Passage E' complete to sallyport, which is of brick.

VIII.—Irregular, and indistinct, owing to complete ruin.

IX.—Irregular, and indistinct, owing to ruin.

Next comes the GATE OF NOCERA, which is invisible, being completely buried beneath the hill of earth removed from the excavations of Pompei.

X.—Irregular. Upper part ruined. Room and passage within agger filled nearly to the top.

Then the GATE OF STABIA.

From an Oscan inscription outside the House of Pansa, it is supposed that two towers existed between the Porta di Stabia and the Porta Marina, thus making in all twelve.

The towers are not square, as has been usually stated, their greatest length lying at right angles to the wall from which they project at both ends. The arches over the doors, which admit of passage along the walls, are remarkable in certain instances for being formed of only five stones, two of which form the flanks of the arch, and are exceedingly long.

Sir William Gell, Dyer, and Mazois all give illustrations of these towers, but none are very exact. Apparently a smaller turret may have existed on the city side of the tower on its roof, covering the top of the stairway that led up to the latter; and Dyer is still further at fault at page

61 in representing the lower portion of the tower where the sallyport is found as standing out further from the wall than the rest of the tower, the outer wall of which is in all cases equidistant from the town wall from top to bottom.

A wall that supports a terrace of earth behind the three towers near the Herculaneum Gate, and which does not appear to have been generally noticed, is given in Mazois' illustration of a tower, but we cannot find it mentioned by him in the letterpress. According to him "*La construction de ces tours indique qu'elles datent du même temps que les réparations faites aux murailles.*"*

It is sometimes supposed that there are nine gates, and that one lies at the western end of the Decumanus Major, behind the Cistern; for after the Forum was completed obstructions were put, as can be seen, to prevent wheeled traffic from crossing it either from the western or eastern side; moreover, this must have been the case for some time, if the road crossing it was ever used by carts, since the deep ruts of the cart wheels that can be traced in other streets have vanished in this one that descends towards the mouth of the river Sarnus, and have been worn away by mules and foot passengers, who probably found this a more convenient way to and from the wharf, instead of going round by the Gate of Stabia or down some of the steep flights of steps that, as in a modern Italian town, seem in certain places on the western and southern sides of Pompei to have descended to the river quay. That the Decumanus Major found an exit through a gate on the western side of the city, perhaps allowing carts to reach the water's edge, is most unlikely. The excavation of this street has been continued to the edge of the cliff, and if there ever were a descent here it must have been built against the side of the decline in a long gradual slope. But from where the broad road turns off to the Gate of Herculaneum no traces of wheels continue to the cliff on the street in question (in fact the other side of the wall where this road ends abruptly appears to have been occupied by a house), and it is not improbable that, except through the Gate of Stabia, no wheeled traffic passed out to the wharfs beyond. Even the street under the latter gate has been narrowed, and it is quite possible that few carts went to and from Pompei after the earthquake of 63; probably few wealthy families who were not under necessity to reside in Pompei returned to their homes, since in many houses that were originally rich there can be seen signs both in frescoes and masonry that the succeeding dwellers were poorer than those whom the first warning of Vesuvius had driven out.

* "*Les Ruines de Pompei*," Vol. I. Par F. Mazois. 1824.

THE FOUR STYLES OF MURAL DECORATION

WHICH WERE DISCOVERED BY PROFESSOR MAU,

With a few extra Additions, a Method of Subdividing the Fourth Style into Varieties, and Notes on certain Houses, including those most lately Excavated.

I. PRE-ROMAN. Imitation of slabs of marble in stucco, generally in rilievo rectangles raised an eighth to a quarter of an inch from the surrounding margins; and frequently accompanied by dentil moulding near the frieze. No pictures.

Examples.—The Basilica. The house of the gens Cassia (*Casa del Fauno*). House of A. Coss. Libanus (*Casa di Sallustio*), in the *atrium*, *alae*, and *tablinum*; and in part of the room to the left of the *tablinum* there is first style imitated at a later period, probably when the house was restored after the first earthquake. Second and smaller house of M. Epidius Sabinus; IX, I, 29. VI, 9, 3; room to right of *atrium*. VI, 13, 19; room right of *ostium*, with large panels; room left of *ostium*, with small panels, and dentil moulding.

II. REPUBLIC. Imitation of marble, not in rilievo stucco, but by the ordinary process of fresco painting. Simple architectural forms, generally rectangles, painted according to reality, and not fanciful or superabundant. Plain rectangles one above the other running horizontally near the ceiling, and larger panels occupying the face of the wall, and generally separated by representations of columns, often Ionic and later on Corinthian, painted in between the panels, and generally running up into the frieze. The dentil mouldings also are represented by painting. There is, however, very little of the second style in Pompei, more of it can be seen in Rome.

Examples.—(1) VI, 13, 19; second room (beyond room next *ostium*) left of *atrium*, with dentil moulding remaining, and therefore early.

(2) VII, 2, 16; House of M. Gavius Rufus; in the *oculus* (or *triclinium*) right of *atrium*, with arches depicted. *Casa del Fauno*, in the small *cubiculum* on the right hand of the *atrium tuscanicum*, where is to be seen a simple arch painted with the other second style forms.

(3) VI, 14, 43; in first room left of *peristylum*. VII, Isola Occidentale, 13; in the *peristylum*, and in the rooms opening into it, and in the *atrium* there are still patches to be seen here and there.

(4) VII, 2, 20; House of Popidius Priscus (*Casa dei Marmi*); advanced variety in *cubicula* and *peristylum*, elaborate in detail, Corinthian capitals represented, and a very small cupid standing here and there in the upper part of the design. *Casa del Laberinto*; VI, 11, 9; in the *oeci* especially, and particularly in the *oecus Ægyptius* (with many columns) where it is very elaborate: (in the second room on the left of the *atrium Tuscanicum* there is late IV style, and in the *atrium tetrastylum* and its *cubicula* there is I as well as IV style). In the furthest right hand *oecus* are small pictures, and two beautifully painted birds; various hands have painted this room, and it seems to have been touched up with a border in the IV period, which, however, is very indistinct.

(5) *Casa delle Nozze d'Argento*; V, 2, —; in the small *oeci* the furthest end of the *peristylum* from *atrium*. The *atrium* appears to be an exceedingly late variety, there is an Egyptian-like border.

(6) V, 1, 18; further *oecus*, left of *peristylum*, possesses a very late variety; the columns are "Egyptian-like" in some respects, being rough like some of that style; the capitals also are exceptional, and the room possesses pictures; see in "Notes on a Few Houses."

(7) V, 1, 14; shop opening on the street, presents the latest variety, the colours are closely allied to those of the III, the panelettes or rectangular figures in the frieze are upright, and there is an approach to the outlines of III style frieze; out the rectangles are all filled up with colour and not, as in the III, merely outlined; the paint is unfortunately damaged.

III. FIRST EMPERORS, CIRCA A.D. 50. Ornamental, but always delicate. The lines are generally plain white, and delicately rounded in appearance; if wide, they may be delicately shaded in green tints; from age and quality many of the later lines are tinted grey, pale green, or very pale-brown-fawn, but never yellow. It is really excellent only in its beautiful and simple forms, and the fine, soft colours employed.

A. *Egyptian Variety*.—The variety, most easy to recognise, is rather "Egyptian" in its patterns and forms. White columns, from an inch to three inches in width, appear with transverse lines and small dots or patterns at intervals. In our illustration of a picture, from Regione IX, Isola 7, there is seen a border running along the top with figures that are peculiarly characteristic of this epoch. Small heart-shaped dots, and marks like drooping wings, circles, and semi-circles, and peculiarly scrawled lines above the dado, or below the frieze, are signs of this period, or of its after influence.

Examples.—V, 1, 7; second right of *atrium* (beyond that next ostium), very early; see "Notes on Houses."

House of Cecilius Jucundus; V, 1, 26; in the *tablinum* are to be seen two white candelabra, elaborate, tall, slender, but with basin-like ornamentations and curves in the fixed regular method of III style; there are also tall columns, rough like a pineapple: this *tablinum* must have been magnificent.

House of Spurius Mesor; VII, 3, 29.

House of Marcus Vesonius Primus (*Casa del Orfeo*); VI, 14, 20; in the rooms, and especially in that to right of the *tablinum*, where there is the figure of an Egyptian near the frieze on the right hand side, holding in his hand a sistrum.

Casa del Lâocoonte; VI, 14, 29, and 30.

IX, 5, 18; in the large *exedra* to the left and the three rooms near it.

House of T. D. Pantherae (*Casa di Balbo*); IX, 2, 16, in *atrium* rooms either side of *ostium*, and the right hand *tablinum*; notice the border of winged sphinxes in the *atrium* on wall opposite entrance.

VI, 2, 16, in *tablinum*.

House of M. Epidius Sabinus; IX, 1, 22; in the large *oecus* on the right and beyond the

peristylum, the delicate border patterns that run round the wall and rectangles show the "Egyptian" style.

VII, 6, 16; to left on entering, furthest room in a straight line (avoiding rooms to left); the "Egyptian" pillars can be seen, half—rough and green, half—white with bands and marks upon them. One side of the room is an "Egyptian" border below the frieze, and another above the dado. The dado is black, with plants. In the blue panels are white candelabra, not so elaborate as those in the *tablinum* of Cecilius Jucundus.

VI, 14, 43; second room left of *atrium*, very roughly executed, especially in the frieze.

V, 2, 10; second small room, next staircase on right of *peristylum*: late Egyptian; see "Notes on Houses."

B.—*Neither Egyptian nor Candelabrum variety*. None or few of the marks and forms of the preceding, and without the tall slender white lines of the succeeding.

Examples.—(1) VII, 12, 21; in the atrium; no Egyptian pillars, and only three bands of "Egyptian-like and Egyptian" marks, one above the dado, another across top of panels, and another below the frieze. There is the true candelabrum on a black panelette; it is tall, slender, delicate, and white shaded yellow; there is also a many-coloured, intertwined "candelabrum" on white (perhaps once black) panelette.

(2) VI, 14, 38; first room beyond that on the left of the *ostium*.

VI, 14, 43; second room left of *peristylum*.

C.—*The Candelabrum variety*. So named by Professor Mau, is distinguished by a perfectly plain line or slender candelabrum running up the wall and ending like a candlestick with often a statuesque figure or vase on the top; there are besides generally two slender, plain, white or greenish columns on each wall, at a distance of about three feet apart, and near the top joined by a transverse line curve or arch like a pediment; on either side of these about a foot or more away rises the slender "candelabrum" line described above. These lines and others near the IV period become tinted and coloured, and in the later period itself eventually become wider and shorter, and then break out into extravagant ornamentations. This style is very difficult to recognise, owing to the weather having ruined nearly all that exists of it.

Examples.—*Casa del Centenario*; IX, 6, 3; near the locked-up room is a large black-walled room with two yellow and three rose-coloured panels, these candelabrum lines can be seen on either side of the panels, which are enclosed by the arch-like lines; the room can be recognised by a marble sundial lying on the threshold.

VI, 14, 37; the white-walled room on the right of the *ostium*.

VI, 14, 43; in third room left of *atrium*, and in third room left of *peristylum*, which perhaps belongs to a late variety of this style, though the lines are green; however, the whole is very indistinct.

IV. LAST EPOCH OF POMPEI. Ornamental. There is generally an arabesque border to the rectangles which when seen is always a sure sign of the IV style. The candelabrum is no longer white, nor of the same fixed form. The colours are not the same in tint or so soft and delicate, nor are the ornaments so pure and simple in shape, although they are more effective in their *ensemble* than those of the third style.

N.B.—This period may be divided into many styles, all characterised by their elaborateness. It is difficult to tell which preceded the other, the period between A.D. 50 and 79 is very short, and probably many varieties are con-

temporary ; the interruption caused by the earthquake of 63 still further limited the time. Certain varieties seem to have formed separate styles of their own, which after a while appear to have been modified by the latest co-existing decoration. The analysis of the IV style here offered is merely a suggestion, and may prove useful as an introduction to the study of Pompeian decoration ; we cannot declare with certainty that the order in which the varieties are given is that in which they appeared, though taken *en masse* they are more or less correct. Many sub-varieties have been omitted which would only have added to the bulk of the list and the perplexity of the student. There is a preference for slim architectural designs, exaggerated in an ornamental and fantastic manner, but sometimes in better taste covered with grapes and delicate figures. The decline of this style is probably represented by heavy architectural designs and incongruous colours. Towards the very end imitation of marble in perspective round the base again prevailed. The style of this epoch is that which is generally named Pompeian. The varieties that follow each other in order are marked thus * ; a dagger † intimates another variety of candelabrum on the same wall.

VARIETY I.—Transition from III to IV style, where the wreaths in the frieze are like heavy collars, and have not yet attained the natural drop of a chain or garland, nor lost the fixed simple shape of the preceding style. Very minute borders (small heart-shaped dots) peculiar to the “ Egyptian ” style visible in places. A border with “ Egyptian-like ” marks above dado. Candelabrum plain, very slender, and tall and dark coloured ; † and many coloured intertwined.

Example.—IX, ²6 ; house without a number, second door from No. 1 of *Casa del Centenario* and next No. 2 in that street, in which it is at the very end on the left hand side counting from *Strada di Nola*. In the second room left of *atrium*, there is a scrawly “ Egyptian-like ” border above a maroon dado, on which are straight garlands and birds ; the walls are white. † A second kind of “ candelabrum ” is on one of the walls ; it is many coloured, broad, and intertwined (easily recognised when once seen in this house ; later varieties of this appear to have become coarser as in Variety I*, or finer as in Varieties I** and I***, and then yellow but still retaining the wide loops formed by three twisted loosely together). The *tablinum* has a black dado, with plants, the border above is imitation “ Egyptian ” ; candelabra of a maroon brown colour ; also † many coloured intertwined “ candelabra.”

VARIETY I*.—The “ candelabrum ” is either a shapeless pillar with straight lines running up it, and with undulating marks at its side, or † a thin line within two slender rectangles marked in outline one within the other.

Example.—VII, 15, 2 ; third room left of *atrium*, which contains both kinds ; white walls, and a bad imitation of marble in the black and speckled dado.

VARIETY I**.—“ Candelabrum ” formed of three greenish-blue lines intertwined, on a red base, surrounded by a commencement of architecture, on white panelettes.

Example.—IX, 1, 22 ; in room to left beyond *peristylum*, at end of portico.

VARIETY I***.—“ Candelabrum ” the same later.

Example.—V, 2, *Casa delle Nozze d'Argento*; in *peristylum*, on top of a pediment in architecture with an eagle on the top; on same walls are Varieties 3***, and 6; "Egyptian-like" borders, and IV borders; see "Notes on a few Houses."

VARIETY 2 (Variety from first candelabrum of Variety 1).—Candelabrum white or grey; tall, ornamental, slender.

Examples VII, 6, 16; to left on entering, but in furthest room but one in a straight line (avoiding the rooms on the left again); candelabra on red panelettes, between yellow panels; there is IV border. No "Egyptian" border above dado, which is black, with flowering plants. But "Egyptian" border below the frieze, and heart-like marks imitated in certain lines.

VII, 12, 28; *Casa del Balcone*; first room left beyond that left of *ostium*; red-brown dado, with lines and plants; yellow walls, IV border. No "Egyptian" border above dado, but imitated "Egyptian-like" border below frieze.

VARIETY 2*.—Candelabrum, yellow, not quite so tall as 2, but very slender, and slightly ornamental.

Examples.—(1) V, 2, 1; *Casa delle Regina Margherita*; room right of *ostium*; red walls, candelabra between panels (formed of bands and borders); black dado with flowering plants; above the dado is a bad imitation "Egyptian-like" border.

(2) *Palaestra*; VIII, 2, 23; in oecus to right of *ostium*, it is on black panelettes between the red panels; and more ornamental than in (1); black dado, with lines and garlands.

VARIETY 2**.—Candelabrum, yellow, moderate height; rather coarse, with very elaborate branches.

Example.—IX, 5, 16; locked-up room (closed on account of certain pictures, but opened for those who desire to see it). White walls, dado with lines. No architecture; large Greek pattern for frieze.

VARIETY 2***.—Candelabrum, yellow, very gigantic, wide, coarse; in centre of large black panels.

Example.—*Casa delle Nozze d'Argento*; third room right of *atrium*; "Egyptian-like" border.

VARIETY 3.—Transition, or bold attempt at imitating III style. A trace of the "Egyptian" style still remaining, but badly executed; generally with both III and IV style borders; the pillars, or columns not white, but pinkish or cream with imitation "Egyptian-like" stripes, etc., on them.

Examples.—(1) VI, 5, 3; room to right of *ostium*; yellow and red panels; blue and yellow IV border, and white dado with straight garlands.

IX, 2, 16; in *tablinum* to left of *atrium*.

(2) IX, without a number, opposite IX, 2, 18, (in the *Vico di Tesmo*); in the large oecus to right of *peristylum*; III style rounded white lines are visible, enveloped in the heaviness of IV style architectural studies; the candelabrum on a red panelette is pale yellow, tall, and with four groups of short projecting "leaves." Imitation "Egyptian" marks above black dado with flowering plants and a brown base; there is also† "candelabrum" tall, twisted, and ending in a circle on a yellow panelette, also †† on edge of panels (as in locked room *Regina Margherita*) twisted candelabrum slightly ornate.

VARIETY 3*.—A tall, slender "candelabrum" ending like a lily, or some similar flower, is in the panels; "Egyptian-like" borders badly imitated above the low dado running round the room, besides "Egyptian-like" columns.

Example.—VI, 14, 38; in room left of *tablinum*; IV style border is visible; black dado with plants and bands; panels red and yellow.

VARIETY 3**.—The “candelabrum” is a tall plant, with little birds sitting on its extended leaves; †also twisted “candelabrum” of variety 5*.

Examples.—(1) IX, 7, 4; second room left of *atrium*; there is no Egyptian border, but imitation “Egyptian-like” touches in the borders round the panels; dado maroon, with plants. †There is also “candelabrum” formed of two yellow candelabra twisted together.

(2) V, 2; house next before arriving at *Casa delle Nozze d'Argento*, in last room on right; “candelabrum” is a tall lily with birds (rather bigger than the last), sitting on the leaves; no “Egyptian” marks. (In the second room on the left from the entrance there is the same candelabrum as that mentioned under 3**†, i. e., twisted “candelabrum.”)

VARIETY 3***.—Tall “candelabrum,” yellow, extending still higher into the form of a flowering plant.

Example.—*Casa delle Nozze d'Argento*, in *peristylum*, on white panelettes; “Egyptian-like” borders above dado and below frieze and elsewhere.† Also tall candelabra, on same walls, rather ornamental of Variety 6, and †† candelabra of three blue lines intertwined of Variety 1***.

VARIETY 4.—“Candelabrum” plain like a pillar, and fawn-coloured on a yellow panelette, with five or six wreaths round it; very badly executed “Egyptian” border, rather “scrawly” above the dado.

Example.—*Casa del Simposio*; V, 2, 4; in left hand *oecus* beyond *peristylum*; the IV style border is very elaborate, and is yellow and blue on the large black panels; the dado is red, with plants.

VARIETY 4*. “Candelabrum” like a plain column with a small capital, yellow.

Example.—IX, 1, 22; room left of *atrium*, with blue walls; red dado, with coarse flowering plants and lines.

VARIETY 5.—“Candelabrum” yellow, formed of two twisted together, ornate; “Egyptian-like” border above the dado.

Example.—V, 2, 1; first room left of *tablinum*; “candelabrum” is partly joined to the architecture in the panelette at the top and bottom.

VARIETY 5*.—(Contemporary with 3**). “Candelabrum” yellow, formed of two twisted together, projecting points up the sides.

Examples.—(1) House of Herenuleus; VI, 7, 23; small white room right of *tablinum*; maroon dado, with bands and plants.

(2) VI, 13, 19; second room right of *atrium*; taller than last; white walls from frieze to dado; early and later IV borders; dado speckled with brown splashes; and with plants and coarse lines.

VARIETY 5**.—The same, but much taller and wider.

Example.—VII, 15, 2; fourth room on right of *atrium* on white panelettes with architecture; candelabrum ends in a dark-coloured ball.

VARIETY 6.—(Contemporary with 1***, 3***, 7**** and 1*†.)

Candelabrum yellow, gigantic, but equal from top to bottom, and rather ornamental.

Examples.—(1) V, 1, 18; in the *atrium*, on white panelettes between red panels, garlands depending from either side of candelabrum.

(2) *More ornamental.*—IX, 1, 22; room right of *ostium* on white panelettes; red panels; black dado, with plants and lines. IX, 1, 20; second room right of *atrium*. V, 2; *Casa delle Nozze a Argento*; in the *peristylum* on white panelettes; on the same walls, also on white panelettes, are to be seen Varieties 1*** and 3***; "Egyptian-like" borders above and below panels and elsewhere: see "Notes on Houses."

VARIETY 6* (probably contemporary with 1*† and 4*).—The candelabrum is yellow, gigantic, rather coarse, and much wider at the top than at the base, like a trumpet; it is in the centre of the large rectangular panels.

Example.—House of M. Epidius Sabinus; IX, 1, 22; in the *atrium*; black dado with lines, borders and straight garlands.

VARIETY 7.—The candelabrum is yellow, short, ornate, and not slender, perched on the top of a pediment.

Example.—IX, 1, 20; third room on right (in which is the *lararium*); there is dentil moulding above the white walls; maroon dado with plants.

VARIETY 7*.—In the frieze is a small, short, slender, ornamental candelabrum, yellow; but no candelabrum in usual place. In one or more of the white panelettes however are two columns of similar style to the above candelabrum in the frieze, they are introduced as supports; the other panelettes possess architecture; dado maroon, with IV borders; above dado is a bad "Egyptian-like" border.

Examples.—(1) *Casa del Centenario*, small room next locked-up room; yellow panels separated by white panelettes with architecture of thin columns scarcely ornamented.

(2) VII, 4, 48; first room right of *atrium*; the small roughly-drawn candelabrum in the frieze is not the same as the "candelabrum" in panelettes; a small ornamental "candelabrum" is hidden in the architecture in the panelettes; top of frieze, near arched ceiling, and below it near panels, is a red, white and blue stucco border; the dado is maroon.

VARIETY 7**.—In the panelettes, that divide columns and curtains, etc., of extravagant and clumsy architecture, is a small candelabrum perched on the top of two stout columns and within columns; the IV style border is rather coarse and large; the dado is black elaborately painted with garlands, lines, IV borders, etc.

Example.—VI, 5, 3; in the *atrium*.

VARIETY 7***.—Three-lined "candelabrum" like a tripod, within architecture, on maroon panelettes.

Example.—VI, 5, 3; *tablinum*; yellow panels; white frieze with much architecture, bands and borders; maroon dado, with plants and elaborate IV borders, garlands and bands; above dado is a border with "Egyptian-like" marks.

VARIETY 7**** (contemporary with Variety 6).—"Candelabrum" short and elaborate on three supports, yellow; placed within yellow and green architecture; on white panelette.

Example.—IX, 1, 20; second room right of *atrium*,† which also has Variety 6.

VARIETY 8.—The "candelabrum" branches out in wreaths, and is green and rough like a pinecone; "Egyptian-like" border above dado, in first two subdivisions.

Examples.—(1) VI, 14, 40; in *tablinum*; black dado.

(2) VI, 2, 11; first *cubiculum* (beyond that left of *ostium*) which looks like degenerate III style, it is merely moderately early IV commonly executed; a bit of IV border can be seen, as

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well as imitation "Egyptian-like"; the architectural lines, arches, etc., in the frieze are flat and coarse (in the III style they are delicately rounded in appearance); the "candelabrum" is rose or red (possibly the green has worn off).

(3) IX, 1, 20; second room left of *atrium*; "candelabrum" pinkish brown and green (possibly fading); white walls, white dado with plants; no "Egyptian" border.

(4) IX, 5, 16; third room right of *atrium*, white walls; dado imitation (in splashes of paint) of marble; the touch of decoration is like that of 8**. †Also "candelabrum" large of 9.

VARIETY 8*.—No candelabrum, only lines of flowers like a straight garland; very bad imitation, in scribbled lines, of "Egyptian-like" border above the dado.

Examples.—(1) VI, 14, 38; in *exedra* beyond *peristylum*; panels red, coarse early IV border; yellow panelette, running up which is a "candelabrum" of a straight garland; yellow dado, with plants and bands.

(2) IX, 5, 18; last room but one on right beyond *atrium* on left hand wall.

(3) VIII, 6, 37; second room left of *atrium*, red panels; these "candelabra garlands" are on white panelettes; dado black, with IV borders.

VARIETY 8**. No candelabrum of the ordinary type, but a form derived from the same influence as 9*† in the *Parete Nera*; very elaborate, but rather coarse in execution; the lower part consisting of foliage and spirals, out of which a cupid rises supporting more spirals, etc.; the colours are green, blue, pink, etc.; little satyrs are in the arabesque foliage higher up, also horses, lions, goats, birds, etc., very elaborate; the "candelabrum" is between fantastic architecture on white panelettes.

Example.—V, 2, *Casa delle Nozze d'Argento*, in white room on right of *fauces* near *tablinum*; the panels are marked out by elaborate but coarse foliage, and delicate wreaths and straight lines of coloured fragments of flowers and leaves; dado maroon-brown, with plants, wreaths, bands, and IV borders; "Egyptian-like" border above dado; pigmy figures in lower part of panels.

VARIETY 9 (a later variety of 8).—The "candelabrum" still green and rough like a pine cone, but in three or four long oval divisions, separated by a length of line. It is very elaborate, and surrounded by delicate leaves and wreaths; on a white surface and later on a red surface; delicate architecture appearing on the walls.

Examples.—(1) IX, 5, 18; in furthest room beyond *atrium* on the right. "Candelabrum" on black panelettes (which may have been red once); "Egyptian" border above red-brown dado; panels yellow, red and white; also † two "candelabra" of plain green columns.

(2) IX, 1, 20; third room left of *atrium*, which also contains † another "candelabrum," formed by a plain thin line, surrounded by two long slender wreaths; the walls are white; black dado with plants, dentil moulding near frieze. Also the room right of *tablinum*; white walls, imitation mottled marble dado.

(3) *Casa del Centenario*; IX, 6, 6; white room in *peristylum*; † on the other wall are two "candelabra" of variety 8, painted rather elaborately. IX, 2, 7; in last room on left. VII, 3, 30; room right of *tablinum*, red panels; "candelabra" on white panelettes; no IV border, except in frieze; mottled marble imitation for dado. VII, 6, 37, first room left of *atrium*, red walls, (locked up); on the wreath that surrounds the "candelabrum" are little Cupids; red dado, with lines, borders, garlands and little figures; frieze red, with very elaborate and very delicate lines, architecture, wreaths, and little figures, etc., etc.

VARIETY 9*.—"Candelabrum," as in Variety 8, long, green, and rough like a pinecone; very delicate architecture appearing, but far more of it than in 9; black walls, with vines and birds and Cupids.

Example.—*Casa della Parete Nera*; VII, 4, 59; on the green "candelabra" are painted a

horn, a little vase, and other objects hanging from the leaves, as on the two similar "candelabra" of the white room, *Casa del Centenario*; † another "candelabrum" is formed of most delicate and elaborate ovals, with wreaths, birds and Cupids; very beautiful architecture and figures are in the frieze; black dado, with lines, IV borders, straight garlands, and plants, an ibis, sea-horse, winged lion, etc.

VARIETY 9**.—No candelabrum; black walls, with very delicate architecture; beautiful IV style borders, vines, Cupids, and small pictures.

Example.—*Casa del Centenario*; black *æcus* in *peristylum*.

VARIETY 10.—No candelabrum.—Architecture appearing; general effect elaborate; IV borders and curved panels.

Example.—IX, 1, 7; first room on the left; there were four pictures of a colonnade and architecture, with a maiden sitting on the edge feeding a peacock, at the upper corners of the side walls; there were six yellow panels, and there were two blue inner panels, curved within an outer panel; curious IV border; no candelabrum; dado black, with IV borders and straight garlands; above dado is a band of marks, neither "Egyptian" nor IV, like a series of semi-circles; part of black dado has small draped figures with a goat and chariot, after the III style of drawing; small red, white, and blue echinus moulding near frieze; the latter is apparently uncoloured and plain, and probably formed part of a curved ceiling; in the decoration, and as it were hung on the pillars, are seen ornaments that resemble the *phaleræ*, or medals given to soldiers, there are six of these.

VARIETY 10*.—The candelabrum is slender and surrounded by delicate wreaths with flowers and fruit on a black panelette, coarse architecture appearing in places; above the panels is a small black band, with arabesques like in the *exedra* of House of Siricus (but not complicated with animals' heads); general effect heavy, yet attractive.

Example.—VI, 2, 14; in last room on the left.

VARIETY 10**.—Architecture in frieze and panels in chiaroscuro, with very elaborate columns; all the lines and columns are highly ornamented; red and yellow (or perhaps shades of yellow) appear to have been the colours used; figures in frieze, of some size; red, white and blue stucco border below frieze, which is beneath an oval ceiling.

Example.—VII, 4, 62; room right of *atrium*; very bad imitation "Egyptian-like" border above dado; dado is red, with IV border, bands, and straight wreaths.

VARIETY 11.—Fine but complicated architectural designs, more distinct than the last varieties: very fine effect.

Examples.—(1) *Casa di Meleagro*; VI, 9, 2; blue room left of *ostium*.

(2) *Casa di Castore e Polluce*; VI, 9, 6 and 7; specially see the room to right of *tablinum* in house 6. House of Herenuleus; VI, 7, 23; in *tablinum*; very delicate borders; elaborate frieze; black dado. *Casa di Sallustio*; VII, 2, 4; in the inner rooms round the *peristylum*. House of Siricus, in large *exedra* to left of *atrium*; black dado, with small candelabra, IV borders (blue and yellow), bands, garlands, and flowering plants, above dado is imitation "Egyptian-like" border, rather "scrawly"; very elaborate and wide black border below the frieze, with arabesques; see "Notes on Houses." House of Marcus Lucretius. House of Marcus Asellinus (*Casa del Adone ferito*) VI, 7, 18. IX, 5, 11; particularly in the room to right of *tablinum*. VII, 4, 48; in *tablinum*; blue walls, white panelettes with architecture; dado of imitation mottled marbles in rectangles and circles. VI, 8, 5 (*Casa del Poeta Tragico*); in large *tridinium*. V, 2, 1 (*della Regina Margherita*); especially in the locked-up room, and in a coarser variety in the second room left of the *tablinum*, where is a bad imitation "Egyptian-like," scrawly border.

VARIETY 11*.—Very heavy complicated architectural designs, coarse and unequally executed,

heavy, and often with the colours in bad taste; often marble imitation in perspective painting for the dado.

Examples.—The *Palæstra*; VIII, 2, 23; in the *atrium*, while in the rooms the simple panels show various borders of the IV style, and on their black surfaces garlands, now almost indistinct.

House of M. Epidius Sabinus; IX, 1, 22; in *tablinum*.

Casa di Castore e Polluce; VI, 9, 6, in the large central *peristylum*.

Casa di Meleagro VI, 9, 2; especially in large *exedra* furthest on the left.

House of A. Herenuleus (*Casa di Apollo*); VI, 7, 23; very fine effect, in the summer *triclinium*; the painted architecture is like Variety II, but yet heavy for the size of the room, and moreover there is imitation marble painted round the dado. Marble slabs were also found (occupying the dado in places) whose bases still exist.

VII, 4, 48; very fine golden effect in *chiaroscuro*, in the second room right of *atrium*; statues are imitated in the dado, which is maroon with architecture in perspective, and IV borders. In the second *oculus* in *peristylum* Variety II* appears at its worst.

VIII, 2, 18; in the *atrium*.

Casa di Arianna; VII, 4, 31; several rooms in this and Variety II.

Earlier styles were often copied in later periods, and this, with the great mixture of methods, and the designs produced by transition periods, the influence of contemporary varieties, and the various touches of different artists, causes some difficulty in assigning an exact date to the decoration seen in many houses. Figures and pictures belong almost all to the III and IV styles. According to Professor Mau there is a difference of 200 years between the oldest and latest styles.

WALLS BELONGING TO THE IV STYLE, BUT DIFFICULT TO CLASSIFY.

VII, 4, 31; *Casa di Arianna*.—A red-walled *oculus* to right of *exedra*, entering from *Strada degli Augustali*. Walls red, and covered with a pattern of lines crossing at right angles and forming squares (points up and down, and left and right), points covered by a star-like flower (blue, yellow, and perhaps white). Dado of oblong rectangles of imitation marble, within wide bands; and smaller upright rectangles of imitation mottled marble, in which are large circles. Two obliterated pictures on wall. Stucco band, (perhaps once red, white, and blue) below a plain (?) red frieze near a vaulted ceiling. Probably a late IV style variety, compare the imitation mottled marble dados in other houses.

VIII, 5, 20.—First room in a *tablinum*; on left wall a yellow panel whose border is formed of rilievo stucco (perhaps once red, white, and blue), round which is a broad black band (possibly once red). Red dado with white lines and white (?) IV borders; probably late IV style.

A similar stucco border is to be seen at the corners of the *tablinum* in VI, 9, 6, (*Castore e Polluce*), where the rest of the wall is late IV style.

VIII, 2, 30; near the cliff, *oculus* on lower floor, with yellow walls covered with a Greek pattern in red lines; black dado, with IV borders, curving and straight garlands, etc. Probably after Variety 2**.

VII, 14, 1; the same with red dado.

NOTES ON A FEW HOUSES,

Including those most lately excavated, such as THE CLIFF HOUSES, THE CENTENARIO, AND THE NOZZE D'ARGENTO, and others that are not mentioned elsewhere.

THE CLIFF HOUSES.—VIII; 2; 14 and 16. These two houses form one fine mansion; next No. 14 is another house, No. 13, also with a separate entrance, beyond its small *peristylum*, however, nothing has been excavated, but it probably formed part of the same spacious dwelling, for its *peristylum* communicates by a door with a passage that passes between the *atrium* and *peristylum* of 14. Nos. 16 and 14 each have separate entrances. Their *atria* communicated by a short passage; that of 16 is the finest. No. 16 has a *viridarium*, or small garden, in the place of a *peristylum*, surrounded by a portico, the form of which is triangular, but how far this extended is uncertain, since the front terraces no longer exist. The floor of this portico affords an example of the neatness with which the ancients laid mosaic floors; it runs round the terrace garden (or *viridarium*); the places where it has been restored by the workmen appointed to this duty are very conspicuous; round and oval patches show the spots where it was required, and on close inspection it can be seen how indifferently the lines of small cubes have been laid, and how thick are the lines of cement used to join piece to piece, and yet we know that this very restoration was undertaken with considerable care and patience. This portico communicates with the *peristylum* of No. 14 by a short passage, at the entrance of which is a wide staircase ascending to the upper story; the rest of the staircase may have been of wood. To the left of the passage, and within it, another descends and continues in semi-darkness till it reaches a point where it divides, the left-hand portion continuing till a small room on the left is reached, within which is a tank; just outside this room possibly a staircase ascended to the terrace above (but below the *viridarium* already mentioned), which terrace contains a blue bath (a *frigidarium* apparently next the *laconicum*), and a *laconicum* next the *hypocaustis* (or stove), and a large reservoir behind; passing this small dark room, the aforementioned left branch of the passage continues down a narrow flight of steps to a wall, in which a small arch has been blocked up, probably after the earthquake of A.D. 63. This may once have led to the lower terrace, which possessed other rooms, and which is on the left hand, with still four feet of earth and rapilli covering its floor. Eventually this passage may lead, or a door from the terrace may lead, to the wharf or promenade that probably ran round this part of the town near the river Sarnus, whose course must have been changed after the eruption of 79, and which may possibly have also been affected by the first earthquake; yet from the level of even this terrace a considerable length of steps would have been necessary to reach the water's level, but, in order to settle the question, the excavations would have to be carried to a great depth, which, however, at this spot would not be difficult.* The right-hand

* The authorities, however, are preparing to excavate elsewhere to find a new house and things interesting to "the public;" as if "the public" had not got enough to see already. It would, however, be more interesting to continue the excavations from this point downwards, and from the front of house No. 21 to the *Porta Marina*, till all masonry be thoroughly uncovered, and the lava foundations exposed to view. Near the *Porta Marina* some suppose that there is a temple in construction; a very fine green marble column protrudes from the earth not far from a number of columns

branch of the above-mentioned passage, descending from the *peristylum* floor of 14 and 16, continues to another and lower floor, a little above the level of that to which the left-hand branch leads; this floor also is only partly excavated, and may possess rooms still further beneath it, and at present underground. The *peristylum* of 14, in one corner, possesses an exceptional *piscina*, with seventeen terra-cotta vases, or tubes with bottoms, one end, and eleven the other; it is possible that this may really have been intended for the breeding, or at least the preserving of some special fish, but more probably these terra-cotta holes may have been used for catching the fish, since they would naturally dash into them, and thus afford an easy chance of being tickled and caught. A large cistern is in another corner; it is not yet excavated, but appears as if it would be like that in the *Casa del Centenario*, i.e., capable of being entered by a ladder, and lower down descended by stone steps.

VIII; 2; 18 and 21. These two also formed together one of the finest mansions in Pompei. There are three entrances: 18 leads into the *atrium*, which has a large fresco in the last variety of the IV style. A picture, now almost obliterated, represents Bellerophon holding in his left hand two lances and the reins of Pegasus, who stands behind, while his right hand is extended to receive the treacherous letter of King Prætus, seated on his throne; the baffled and untrustworthy Queen, Stenebea, stands behind. This fine *atrium* possesses a *tablinum*: the picture on its walls has been discussed by others; it probably represented Hermes, Argos, and Io. The *atrium*, by a door to the left, opens into a passage, which also possesses at its other end one of the entrances from the street; by a side passage from this the *peristylum* and other rooms are reached. Noticeable at the corner of these two passages is a triangular space with windows; this formed a light shaft, such as is to be found in towns to the present day, without which these passages would have been in perpetual obscurity. The rooms beyond, at present standing like a terrace, probably extended much further, and over the mezzanino and other floors below. Probably each set of stories thus formed possessed a terrace in front of it that formed the roof of the succeeding and lower set of three stories. When the house was standing, there would then have been four or five stories directly one above the other, next the cliff, including the two stories built on a level with the houses of the rest of the town; and a little further from the latter, three stories one above the other; and, still further off, two stories one above the other. The *peristylum* of 18 and its neighbouring rooms, and the rooms on the lower terraces, have, or rather had, black walls, painted with very delicately executed vines and grapes, etc. This house communicated with No. 21 on its *peristylum* floor, and, by a staircase and long passage near the door of 21, was in connection with a suite of rooms on the lower floor in front of the cliff, which may have been let as separate apartments, where were at least two stories in front of 21. From these rooms the lower passages and floors of 18 were reached, including the bathrooms. These latter floors can more properly be reached from the passage near the *atrium* of No. 18, where a staircase descends to the terrace that is now covered with asphalt, where must have once existed very fine rooms if we can judge from the fragments of decoration still remaining; just before reaching this terrace, a few more steps to the left lead into a long passage (No. 17) that descends from the street between houses 18 and 16. This passage here where we encounter it is cut by a long passage to its left and in front of us as we leave the terrace of asphalt, which second passage is lit by apertures for borrowed light from the smaller passage that ran immediately above it again; on its left are two rooms, and at a point more than half-way to its end a staircase existed, probably of wood, to the mezzanino floor above (just below the *peristylum* floor), which possessed three rooms, probably for slaves, and some cisterns; these can only be reached now by the same steps from the *atrium* of No. 18, which descend to the asphalt terrace by turning to the left before reaching that level, and passing over two broken-down cisterns. On the right of the passage lit by apertures for borrowed light is a terrace with rooms, not quite correctly repaired, and much of which we saw ruined at the time of excavation in 1889-1890, as

and fragments of white marble. If the quay or promenade were discovered, it would decide the position of the ancient river Sarnus, at whose mouth Strabo states that Pompei was founded; but these matters appear to be of less estimation than a valuable statue or vase, and they ignore that what is really interesting in archæology is interesting also to the intelligent public. However, the average educated portion of the British public, who visit the ruins in large numbers, attach some importance to the solution of an interesting question.

we have mentioned elsewhere. The passage by which we entered this floor opens at its other end on the steps descending from the lower rooms of house 21. We, however, return to passage No. 17, and just where we enter it, steps descend to the floors below, where are bathrooms, to the right *tepidarium*, *laconicum*, and heating apparatus, in front the *apodyterium*, and to left the *frigidarium*, with a very fine blue bath for water. The wall behind and around the bath is still covered with most beautiful fresco and relievo stucco work, in small panels; but on the vaulted ceiling are other patches of exquisite work of the same kind, which have been most ingeniously preserved by the Administration of Pompei; the pieces when found falling off were carefully detached, and the whole put together in a wooden frame, into which they were cemented with care; the frame was then raised and placed in the position in the masonry of the ceiling, where the fragments were found, and there securely fastened and sustained by solid bars of iron; this is one of the best pieces of preservation work that has been executed by the local administration, and cannot be too highly praised. We trust that the same care and success will continue to be bestowed on future excavations. We cannot, however, say the same for the plan of the rooms on the terrace above, or of the position of the door in this bathroom, both of which appear not to have been restored in quite the same position, or according to the original indications found in course of excavation. Beyond the *frigidarium* to the left is a long passage with large windows, and rooms on the left, which has its exit at the foot of the staircase (now in the open air, but which may have been under cover originally), which descends from the lower rooms of house No. 21. At this point there are the remains of what seems to be a basin, perhaps for washing the linen of the house. Whether any steps descend further can only be ascertained by excavation, but we think it probable that a wall joined the outer walls of the lower rooms of 21 and 18, in front of this basin, and excluded further descent. Returning to the *frigidarium*, we pass through it into the room containing the *hypocaustis*, from whence the heat passed into the *hypocaustum* beneath the raised floor of tiles in the *laconicum* (generally called *caldarium*, which name, however, is more properly applied to rooms which possessed hot-water baths such as in the public baths of the Forum); to the right is a door opening on a dark staircase that really commences from the lower end of the aforementioned passage, No. 17. This descends to the left, and again to the left till it reaches a floor, now in total darkness and in part a third full of earth. The steps descend into a small ante-room, which possesses a window on the right opening into a large room, and in front narrows into a passage which passes another such window, and then reaches a small ante-room, that opens to the right into a small room, from which steps descend to near the centre of a long passage, 23.13 metres in length, which to the left has three large rooms and three windows, and to the right two large rooms and two windows, which latter rooms, as we have stated, have windows opening into the inner passage first entered; in front of the steps, which descend near the centre of the long passage running by the outside wall of this lowest story, is a door larger than those which give exit at the end of the passages on the upper floors; it is 1.23 metres wide and 2.20 metres high, while the wall is 0.96 metres in thickness. This door either opened on another terrace, and perhaps to other apartments reached from that terrace on a lower level, or it may have given access to a flight of steps descending to the promenade or quay that probably passed beneath this part of the town near the river Sarnus. Excavation ought to be carried on here in order to expose to view this remaining floor of the house No. 18, which is not a subterranean series of cellars, as might easily be supposed from its present situation in darkness beneath the rapilli and earth that rise outside to nearly the level of the windows of the floor above it.

VIII, 2, 23; a *Palaestra*. Once communicated, through the rooms near the *atrium*, with No. 21, but the doors were blocked up later on, probably at the time that it was turned into a *palaestra*. On the floor of the *ostium* is a mosaic of wrestlers. The *atrium* was probably open, and a roof may have run round the sides just sufficient to protect the frescoes and afford some shade; there is no *impluvium*, but the rain ran off through a hole near the centre. Marks round two sides of the centre space, and on the opposite sides to the large fresco, can be seen in which probably the supports for a railing rested; the column, the base of which is seen, was probably not much higher, and was probably merely a pedestal on which there may have been a statue. This enclosed part of the *atrium* formed a court for athletic exercise, the training afforded by the school. On its southern and western wall

there is a large fresco of the IV style, probably of the very last variety, though well executed: a great part of it is unfortunately gone, but what remains seems to point to the house having been a *palaestra*, or school for boys. In the centre of the picture is the figure of a goddess apparently crowning a victorious athlete; this may represent Victory, or, more probably, Palaestra, the daughter of Hermes, who is represented in the dado and who presided over athletics; near the goddess and the victor is Fame, blowing a trumpet. Far to the left is one who is using the strigil, and still more to the left is another who is also removing the dust and oil from himself with the same implement. A little to the right of this last is a group representing a boxer who has vanquished his opponent; between them one of the *aliptae* is interposing his wand, while the victor looks round to the crowd for approbation. In the front of the picture on the side of the wall representing Palaestra there are two vessels, the one without handles the *guttus* for oil, the other an *ampulla* for holding unguents. The rest of the picture consists of heavy architectural studies. The lower part of the painting, the dado, is in imitation of a white marble basement in perspective, with figures painted in chiaroscuro at intervals to represent bronze statues; one of which represents a man exercising with dumb-bells, another throwing the weight, and another represents Hermes with the *caduceus*. Behind this atrium are a series of baths, *laconicum*, *tepidarium*, and *frigidarium* with a large cold water bath. They are very spacious, and thoroughly fitted for either a *palaestra* or *gymnasium*. The pictures, though relative to the latter, might just the same have been placed in a youths' preparatory school such as were the *palaestrae*, the heads of which were often athletes retired from their profession. This may also have been the rendezvous of those who patronized the "sport" of wrestling and fighting amongst the coarse "*athletae*," in fact a species of club. Yet, though the figures in the picture and mosaic are those of men, not boys, it is less debatable to say that the house was more probably a *palaestra* or school for boys, where the parents paid for the instruction of their sons, since no other such building has been found in Pompei as yet, and in all likelihood there must have existed some such place.

VIII, 2; 34, 37 and 39 are worth going over. The two latter have dark cellars, some of which formed a suite of bathrooms. The latter house was excavated for the Emperor Joseph II. of Austria when he visited the place in 1769. All these contain several stories, and walls painted in an early IV style, with simple panels, round which the usual white and cream coloured spotted border is discernible. In one of the *cubiculae* off the atrium of No. 39 the panels are divided by black strips or panelettes on which are elaborate candelabra with griffin arabesques. In the *tablinum*, or room which occupies its place facing the opposite way, are the remains of delicate painting, and on the heads of the pigmy figures in the dado running round the wall there are hats and caps to be seen of much the same shape as are worn now. One of our illustrations represents house No. 39 as seen from the earth-heaps outside the ruins.

I, 2, 28. *Atrium tetrastylum* with a modern reproduction of the original grating over the *compluvium*, and across the *impluvium*.

I, 3, 8. A curious house with many rooms irregularly disposed about the *peristylum* and garden, etc.

I, 3, 3. The room left of *tablinum* measures about 7 metres in height to the top of the fresco alone, without counting the curve of the vault or what may be beyond where the fresco finishes; rooms in Pompei of the better class are not nearly so low as has been supposed; an unfurnished and half finished room always appears small. Twelve steps ascend to the *peristylum*, which has red columns. There are some underground rooms.

I, 4, 5. House of L. Popidius Secundus Augustianus (*Casa del Citarista*); the upper house (No. 25) is in both III and IV style; the large *exedra* in the lower house is II style; the room to right of it is IV style, . This house possesses bathrooms, *tepidarium*, and *caldarium* (with hot-water bath, ruined); the *apodyterium* was probably the room next the *tepidarium*, but not opening into it; there is no *frigidarium*.

IX, 1, 20. House of M. Epidius Rufus. The *ostium* possesses two doors, and a *cella* for the *ostiarius* (or *janitor*), which is not smaller than in many modern Italian houses where it is built of wood and placed in the entrance. *Atrium Corinthium*, with sixteen columns. There is dentil moulding in nearly all the rooms. The second room left of *atrium*, beyond room next *ostium*, IV style, late eighth variety. The third room an *oculus Corinthius*, IV style, variety 9, dentil moulding, above which are white oblong panels, within yellow borders, enclosing sea monsters painted in red. At the end of the *atrium* on the left is a staircase ascending to a floor above, at the top of which to the right are three stone steps of the staircase (probably wooden) that continued the ascent to yet another floor. The second room right of *atrium*, beyond room next *ostium*, IV style, variety 6 and 7 * * * *; yellow panels, red dado with plants; † "candelabrum" short ornate on three supports yellow, in architecture yellow and green on white panelette, also tall and rather plain candelabrum in architecture on white or black panelettes. The third room right of *atrium*, an *oculus Corinthius*, contains a *lararium*, and is in IV style, variety 7; only one of the candelabra is to be seen, however. Room to right of the *tablinum* is the *triclinium*; IV style, 7 variety; white walls, coarse mottled marble imitation in the dado; frieze is delicate, and possesses early IV borders. Garden beyond, and terrace that probably had rooms on furthest side.

IX, 1, 22. House of Marcus Epidius Sabinus. A very long *ostium*, with a *vestibulum* outside the door; *ostium* decorated with candelabrum of 6 variety, and 1* † on black panelettes. *Atrium* IV style, 6* variety; large red panels cover the walls, and in the centre of each is a huge candelabrum like a trumpet; the red panels are separated by narrower white panelettes, on which are painted strong-looking architectural designs; on these same red panels are small oblong pictures of birds, etc., and small round pictures of houses. The dado is black with borders, bands, straight garlands and plants with birds. In the corner of the *atrium* is a *lararium*. The room to the left of the *ostium* is in IV style, 4* variety, with blue panels. The room right of *ostium*, IV style, Variety 6, red panels and black base. First room right of *atrium*, IV style, with candelabrum, a variety of Variety 6, and another, a distant variety of Variety 7; i.e., red, taller, ornate, rather twisted, slender, of moderate height, and on top of an entablature; white walls, IV border, white dado with bands and simple but coarse borders, etc., and no plants; here there are small pictures of houses almost obliterated. The second room on the right of the *atrium* is IV style, variety of Variety 6, the panels are green; the dado brown, with plants. The third room is IV style, variety of Variety 6. The *tablinum* is IV style, variety 11*; the architectural studies are very elaborate, and unnecessarily abundant, curtains hang about, and the colours are incongruous; the base is in imitation of marble in perspective. The first room left of *peristylum* is IV, possibly somewhere near the 10* variety; the base is imitation of mottled marble. The *exedra* is in III style, A; the dado is black, and with plants; the large picture represents Orpheus, Hercules and the Muses; there is a small square picture with portraits on the left wall. At the end of portico of upper end of this *peristylum*, room in IV style, variety 1* *; white walls, maroon or red base with bands, borders and garlands; "candelabrum" is formed of three greenish lines intertwined on a red base within commencement of architecture on white panelettes. The second *exedra* (or *tablinum* of the next house) is in III style, A; black dado with plants; two large pictures, one of which, according to Fiorelli, represents Hesione seated, and Telamon, at the foot of the rock is the marine monster, and further to the right Hercules crowned; the other picture represents Phaedra trying to detain Hippolytus. The room to the left of the second *exedra* is in III style, A, with black base, and possesses two pictures to which Fiorelli gives no explanation. The second *peristylum* is I style, and in two *occi* the same. The large room off the second *atrium* (No. 29) is III style; see the green and white lines. Rooms on either side of *ostium* are IV style. This *ostium* opens into the side street, named the *Vico di Tesmo*.

IX, 2, 10. Painted arched ceiling, IV style, probably contemporary with Variety 6.

IX, 2, 18. Last room on right overlooking garden; III, very late C, roughly executed, and

perhaps touched up in early IV period; borders are like "Egyptian-like" in IV; however, the decoration is very indistinct.

IX, 2, 24. A house where the pavement slopes up from the street into the first hall; according to Fiorelli it is a "*hospitium*," but it may have been a stable for mules and horses, and if it were a *caupona* or inn people must have found their sleeping quarters upstairs.

IX, 3, 19. *Taberna* T. Genialis. The shop of a baker. In room left of *fauces*; III style, A; very fine colours; a large picture on further wall represents Ceres enthroned, behind is her daughter Proserpina, and to right Triptolemus, the inventor of the plough, mounting his chariot drawn by two serpents, and scattering on the ground the grain received from the goddess, while the Earth with the violet robe stretched out holds up a cornucopia.

IX, 5, 18. Three rooms left of *atrium* and a magnificent *exedra* in III style, A; in the latter two fine faces are painted together near the ceiling; there are excellent examples of various "Egyptian" borders in these rooms. The furthest room on the right beyond the *atrium* is IV style, 9 Variety, with "Egyptian-like" border above the base; here there are portraits damaged.

IX, 5, 16. Referred to under IV style, Variety 8, the rooms beyond which in the *atrium*, however, have well preserved decoration of other varieties.

IX, 6, 3 and 6. *Casa del Centenario*. So-called because excavated in 1879 to commemorate the 18th centenary of the destruction of the city. This house has two *atria Tuscanica*, that is without columns. The right hand *atrium*, No. 3, has a single door, and a room for the *janitor* near the *ostium*. The *cubiculum* on the left is in the IV style; next it is a staircase; the open room on the left is in III style. To the left of *tablinum* is a small room in IV style. The *tablinum* is III style. There is a small room on the right of the *ostium*, opening into the *atrium*. The two *cubicula* on the right are IV style, opening into an *exedra*, which possesses three blocked up doors and a staircase. Then comes another room and a staircase. The *fauces* are very long; on the left is first of all the *tablinum*, and then the *peristylum*; on the right a door, probably to a staircase in a small passage, then another door; then a door and a passage leading to the right to rooms, on the left one that is decorated in III style candelabrum, on the right a large room decorated in the same style. This latter has black walls which ought long ago to have been preserved by the authorities; there are large panels, two yellow, three rose, bordered by the lines and arch of the III style, on either side of these are tall straight candelabra, white shaded green, surmounted by winged genii. Small oblong pictures very high up, and a frieze a little lower down, contain very graceful delicately coloured figures, now fading rapidly; very beautifully draped and floating figures appear separately in the centre of some of the panels: the three inserted pictures of the IV period mentioned by guide-books, represent coarsely executed classic subjects, and are not worthy of attention in comparison to the exquisite designs and colouring of the earlier period. A *solarium* from some other spot, perhaps the adjacent baths of the house, lies in the threshold of this room. The small chamber on the inner side, and next the locked-up room, has yellow panels, maroon dado, above which is a bad "Egyptian-like" border; it is IV style, variety 7*. The inner locked-up room is IV style II variety; besides a few pictures on account of which it is closed it contains four small round pictures, in fantastic style, representing houses in the country, of one of which we give an illustration. Returning to the *fauces* and continuing to the right the first door admits to the baths; the room with the large blue cold water bath is the *frigidarium*, the decoration of the walls is IV style; some steps to the right lead to an *apodyterium* in the III style, C; in the frieze there is a border with III style heart-like marks such as are seen in the "Egyptian" variety; this border approximates closely to some of the IV borders; from this by more steps is reached a *tepidarium*, with a mosaic floor and painted in III style; then the *laconicum* or hottest room; (*caldaria* do not seem to have existed in many private houses), from which the marble floor has been removed, its wall possesses remains of IV style painting. Returning to the *fauces* and continuing to the right we reach the back hall, with a *posticum* (No 1 of this Isola) into the side street; a *lararium* enclosed by a low wall is on one side, with four servants' rooms in a

line, and on the opposite side near the door is a larger room, next which is a staircase descending to large cellars lit from the road; these, besides being used for wine, were probably used as stables for donkeys and mules, as in many modern Italian towns where the beasts of burthen descend steps into stables beneath the house. Crossing the arch of this passage at its entrance was a narrow ledge, where is now a millstone, leading to the passage to the kitchen and heating apparatus of the baths; in the hall the same side are traces of a staircase leading to the upper floors, the holes for whose supporting beams can be seen in the walls. The very fine *peristylum* whose walls are in IV style, has twenty-two Doric columns, three of which at any rate were of fluted tufa, covered as usual with stucco, and at a later date with a further stucco coating and rounded like the brick columns, which also have two layers of stucco. In the centre is a large *piscina*, by which stood a fine bronze statuette of a drunken faun holding a wine-skin, now in the Naples Museum. On entering the *peristylum* from the back hall above mentioned, there are three *oeci* on the right (the opposite end to the *atria*) in IV style. Further on is a large *exedra* leading to a *viridarium* with a mosaic fountain niche where the water flowed down over marble steps into a *piscina* or basin. On the walls are paintings of ducks, fish, eels, octopus, and lobsters, besides a wild boar, a horse, leopard, lion, and a bull, while curious sphynxes support troughs on which perch doves. Further on is another small *oecus*, and then comes a second large *exedra* with black and white mosaic floor, whose walls were perhaps in the III style. Between the second and third *oeci*, a small passage leads by the *viridarium* to a little hall with remains of a staircase and a small room, and further on it curves round to the left behind the *viridarium* to another set of apartments, probably guests' rooms; entering first a hall containing a drain (now covered up) that we found to measure eight metres in depth, or about twenty-six feet three inches; on the right of this is a small corridor and three rooms and a *posticum* to the street (unfortunately built up after excavation); from the centre of the hall another room is reached which had a *posticum* (also apparently closed by the excavators), and on the left is another room. Returning through the passage and then the *peristylum* to the left hand *atrium* (the larger of the two, No. 6), we pass a number of fragments of capitals and columns belonging to the gallery of an upper floor. The *ostium* of No. 6 possessed a door that as usual turned on pivots, but it probably possessed as well a large outer wooden door, as indicated by the marks at the ends of the upper step, in which may have been a smaller door opening and shutting in the framework of the other, as in nearly all the shops in Pompei, whose entire fronts were thus formed, and such as often are to be seen at the entrance to the courtyards of Neapolitan and Roman palaces. There is a mosaic in the *ostium* of a seahorse and a dolphin. The *atrium* is in late III style; on the panels there are figures as well as some cleverly executed oblong pictures occupying their centre, and of the same style as some of those in the black room with the *solarium* near the locked-up room. In the centre of the *atrium* there is an aperture and part of the way down it steps descend into a cellar, perhaps for keeping wine, to reach which steps probably a short wooden ladder was in use; inside it there are two long stone seats; it is not of great length. To the right are eight rooms in the IV style. The large *oecus* on the right of the *tablinum* facing the *peristylum* is IV style, 9 variety; the walls from top to bottom are white; the "candelabra" on one wall are in three lengthened oval clusters of small leaves, like green pine cones, surrounded by semicircular architectural columns, all around which wreaths branch off; the other two "candelabra" represent one long cluster of small leaves and flowers, from which wreaths spread whose ends droop with a red flower; various objects are on these leafy "candelabra," three small ducks, a shepherd's crook and reeds, and a drinking horn; the top is surmounted by a globe and an eagle; the white panels are bordered by delicate waving wreaths and thin lines; near the dado are pigmy figures and wild animals. On the left of the *tablinum* the *oecus* has black walls; it is in IV style 9** variety; delicate architectural designs, thin columns and entablatures; on examination, however, the perspective is seen to be very faulty; IV borders of blue and yellow like gold in effect, cupids and small round pictures; above in the frieze are the usual elaborate IV style lines and curves and wreaths; within the sides of the side panels are straight delicate floral stems of yellow, green, brown and blue leaves; the dado has four imitation evergreen shrubs, and rectangles of heavier lines all on the same black ground.

IX, 5, 11. House from which we produce two portraits.



002 68

W.H. 167

6.—Portrait of perhaps a brother and sister, or a husband and wife, painted on the wall of a small room on the right hand side of the atrium of the house No. 11, Isola V., Regione IX.

W. Hall, S. Wall

Amodio, Photographer, Naples.

IX, 5, 9. Interesting owing to good preservation.

IX, 5, 6. A long narrow house opening into streets at either end.

V, 2, 10. In second small room, next staircase on right of *peristylum*, III style, late "Egyptian"; the picture on the left wall represents the flight of Dædalus and his son Icarus from the labyrinth of Minos, king of Crete, which island and its people are probably represented below on the left hand corner of the picture, while Cuma, where the father alighted, is probably represented by the right hand corner; above is seen Phœbus driving his chariot and horses, and Icarus, who, having mounted too near and had his wax and feather wings melted by the heat, is falling into the ocean in which a boat is seen considerably filling up its proportional space; the upper part of the picture is the best drawn.

IX, 5, 2. In the *oecus* to the left of the 2nd *tablinum*, and which is in early IV style with Egyptian marks above a black dado, there are three large and fine pictures. On the right there is Vulcan making the arms of Achilles, behind him is a Cyclops, in front is a winged being either advising Vulcan or pointing out to Thetis, the mother of Achilles, the merits of the shield which Vulcan supports with his left hand; on it are the signs of the Zodiac; on the ground are the greaves and breastplate. This picture is the same as that in the house of Siricus, but though not quite so finely painted is at present in a better state of preservation.

V, 2, 4. *Casa del Simposio*. A flat terrace, well preserved, runs round two sides of the *peristylum* in front of the upper rooms, thus forming a cloister beneath; the lines of the staircase mounting to it are seen behind the little *oecus*, two other staircases still exist in the *atrium* and the *fauces*. The large *oecus* on the left beyond the *peristylum* is in IV style, 4 Variety; graceful figures on beautiful black panels with various effective IV style borders in deep yellow and blue; black panels are inserted within a broad red margin; and smaller yellow panelettes separate these larger panels one from the other, and on these are plain tall column-like candelabra, fawn coloured and surrounded by five or six wreaths; the frieze is black, with IV borders, a bad "Egyptian-like" border runs above the red dado. The small *oecus* on the right is in III style, with interesting little pictures of figures with musical instruments, etc., inserted in the panels.

V, 2, 1. *Casa della Regina Margherita*; possesses a *tablinum* from which curiously open three rooms without any separate passage. The second room on the left of the *tablinum* is in IV style, 11 Variety, black walls, architecture, etc.; very bad imitation "Egyptian-like" border above dado, which is black with bands and borders and straight garlands. On the wall, at the right hand end of the room, is a coarsely executed picture possibly representing Danæ receiving the shower of gold; the figure on the throne, however, looks almost too young for Jupiter. The first room left of the *tablinum* possesses white walls, with remains of twisted candelabra partly joined to the slight architecture, but no true candelabra; the dado is maroon coloured, and has above it an "Egyptian-like" border; it is IV style, 5 Variety. The closed room on the right of the *tablinum* is in IV style, 11 Variety; seven yellow panels, one blue and one red; IV borders everywhere, white panelettes (with red and blue edge), on which is very delicate architecture with garlands, black dado, with IV borders, bands, straight garlands, etc., etc.; on the side of the red and yellow panels is a "candelabrum" of two twisted together, grey and white, not on a panelette, but just on the edge of the panels; frieze is white and elaborate, with bands and garlands depending from architecture, with figures, birds and IV borders; below frieze red, white, and blue stucco border, above frieze there is echinus stucco border. The principal picture in this room represents a youth by a stream with a spear, sitting on a rock, a cupid is on his left side; on his right on the ground is a dog on whose back is a cupid, as if "cupid" had contrived to drive it to the river's bank; on the right of the picture some way off from him is a second youth or nymph with a water-jar, and behind is a figure with a club under its arm; lower down opposite the first youth, and stretching out her arm to him, is a nymph, partly in the water and partly sitting on a ledge of rock. Below the rock on which the feet of the youth rest is the reflection of his face, but he is not looking at it. The youth may be

Question mark
Dofia of ...
caption

Hylas, beloved by Hercules, by whom he was sent to draw water as represented by the pitcher in the upper part of the picture, which probably represents Hylas and Hercules, while the lower part represents Hylas and the jealous nymphs who spirited him away; if the upper part of the picture does not represent Hercules and Hylas, it represents Hercules and a naiade with her urn (from which a stream of water is generally represented as flowing); Rolfe's book on Pompei refers to this subject as "an especially notable picture of Narcissus bathing with nymphs and cupids." And the author adds, "His reflection appears in the water below, but contrary to the tradition of these pictures he is not looking at it." Whether our interpretation be correct or not, we can at any rate with some degree of certainty affirm that the author of Rolfe's Pompei Popular and Practical has been misled by not taking into consideration Hercules and his club, which certainly have nothing to do with Narcissus; another author also has left unnoticed this club, taking the bearer of it to be a nymph; the fact of the dog in the picture, however, may be in the favour of the Narcissus interpretation. The picture probably represents Hercules and Hylas in the back of the picture, and Narcissus and a nymph in the foreground, and thus represents the two youths whose lives both ended so mysteriously by the waters governed by the beautiful but treacherous nymphs.

V, 2; no number as yet; *Casa delle Nozze d'Argento*. This is the magnificent new house excavated during the silver wedding of the king and queen. No objects of value, however, were found, as it and the neighbouring houses had been previously ransacked, possibly by the inhabitants themselves after the final destruction; but the house affords much of interest in its decoration (which unfortunately is not being preserved with a polish of wax, as is customary when good walls are unearthed), and several very interesting peculiarities in its plan and its baths. Commencing not where the guide enters, but at the large door of the *atrium*, which is *tetrastylum*, i.e., with four columns, there is to be seen in the second column on the right, about two feet from the ground, and on the second column on the left, also at the same height a brass ring, the mark where another existed is to be seen in the first column on the right, and probably the patchwork in the fourth column covers the spot where another had been placed: these rings were probably used for fastening the cords that held down an awning or curtain, used in hot weather, which stretched either across the *compluvium* above, or merely down the side fastened above to the edge of the room or balcony above, thus keeping the sun off the surrounding cloister. The capitals are Corinthian. This *atrium* is decorated in elaborate II style, with a very badly executed "Egyptian-like" border above the dado; possibly the whole was painted or renewed during the IV period, since the *tablinum* and other rooms are in the latter style, and the rectangles do not show that simplicity usual to the II period; the lines, however, both in the frieze and in the panels are white and slightly shaded like III style lines; we are led therefore to conclude that this *atrium* was painted at the commencement of the III period; the dado is black, and possesses lines and plants with white flowers. The *tablinum* possesses an elaborate and strange IV border, and the same very badly executed style of "Egyptian-like" border that is found in other parts of the house. In the first room left of the *atrium* there is IV style, a late variety of Variety 1***; the walls are white; the dado maroon with straight garlands, bands and IV borders, but no "Egyptian" border; there are two portraits; the candelabrum is intertwined, yellow, with points, twisting round a dark pillar, which ends in a glass bowl, the whole on a black panelette, and there is coarse architecture; below frieze a red, white, and blue stucco pattern; the floor is of coloured stones and marbles roughly beat in. Third room right of *atrium*, gigantic yellow candelabrum, in centre of large black panels, elaborate IV border, maroon-brown dado with lines, flowering and plain plants; rough imitation "Egyptian" border above dado; see IV style, Variety 2***. The white room on the right of the *fauces*, next the third room, is IV style, Variety 8**, which see. The *fauces* has red panels with curious yellow IV borders; yellow panelettes with very plain architecture commencing; black dado and plants; above dado and also below frieze are bands of "Egyptian" marks. Beyond the *fauces* is the kitchen on the right, where also is the heating apparatus for the baths, and a drain 6.60 metres in depth; through the kitchen a courtyard is reached, to which reference will be made further on. To the left of the *tablinum*, already mentioned, is a large room opening on the *peristylum*, that has very fine coloured mosaic in squares whose

coloured cubes are arranged in pleasing shades: two skeletons were found here, one of which has a gold ring on its finger. It may as well be said here that it is worse than useless to give a name to these sort of rooms, no one really knows what was their exact destination; our modern houses also possess rooms which are capable of being sitting-rooms, bed-rooms, or dining-rooms, and the archæologist who defines everything, as unfortunately is frequently the case, oversteps the clear line of scientific fact. The *peristylum* has nineteen Doric columns. It is decorated in the IV style with elaborate IV borders and very bad "Egyptian-like" borders above and below, and very early IV borders rather "Egyptian" up the sides of some of the black panels; and three varieties of candelabra; see Variety 6 and Varieties 1*** and 3***. The portico of the *peristylum* has a floor of finely beaten marbles and coloured stones beautifully cemented. On the second column to the right is a little Greek inscription scratched on the stucco, which we reproduce. On the left of the *peristylum* is a door opening upon a garden that is surrounded with columns, and which possesses a *trichinium*. This garden is only partly excavated, and here the sections of the surrounding land show the various levels of rapilli and humus. Further on the left side of the *peristylum* is an *oecus Corinthius*, i.e., with two columns (an *oecus Ægyptius*, i.e., with several columns, is to be seen in the *Casa di Meleagro*); the dado is IV period, and the decoration above the dado is touched up, probably after the earthquake of '63. The *oeci* at the end of the *peristylum* are in pure II style. The large *oecus* or *trichinium* on the right has black walls decorated in the IV style, variety 8. The room next it is in II style imitated in the IV period. A door from this passes into the warm *apodyterium* which, at the end opposite to that opening into the *peristylum*, was probably in later times extended, possibly when the cold water bath was added outside. The first and older half is in II style; the newer half is painted in IV style, with yellow walls and "Egyptian" patterns, maroon dado with plants and a candelabrum white, shaded, and formed of two ornate candelabra twisted together, an earlier form of Variety 5; when the newer half was built the end wall of the older room was removed and the two formed into a large *apodyterium*, one end of which was thus undoubtedly warmer than the other, being near the *tepidarium*, from which it received heat through a hole in the wall. Therefore opposite the door that opens from the adjoining *oecus* into the *apodyterium* is another that gives access from the latter into the *tepidarium*, beyond which again was a still hotter room, the *laconicum*. From the cooler and newer end of the *apodyterium* a door on the right allows of exit to a fine cold water bath, "*puteus*," in the open air, within the courtyard mentioned as being behind the kitchen; this court may have been beautifully planted with trees and shrubs, and thus the bath completely hidden from neighbouring houses. It will be seen, therefore, that these baths possessed every transition of temperature from the hottest room to cold water in the open air; such an arrangement in private houses has not before been discovered in Pompei. The door of this courtyard (by which tourists enter) passes out into a lane, into which the back door of another house also opens; this lane passes into another little court yard, into which opens another house, and which gives access to the street.

V, 2; The House next the *Nozze d'Argento* that at present is reached by boards over the wall, as the entrance from the street is blocked by the surrounding land; small room to left of *atrium* (always considering the true door of the house to have been entered) is I style. Room broken into by early century explorers, or probably the owners hunting for their valuables. The last room near the *Nozze d'Argento* on the left, has two kinds of borders on a yellow ground, the upper one is the "Egyptian-like" style, the two others lower down are white and of IV style.

V, 1, 7; *Casa del Torello*. Second room right of *atrium*, beyond that near *ostium*, is early III A; it is rather like II in some respects, but there are "Egyptian" marks, and the panels are in perspective, besides which the touch and the colouring allow of no doubt. Through the *peristylum* are reached the bath-rooms, which consist of a *tepidarium* which acted as *apodyterium*, and a *caldarium* with its hot-water bath.

V, 1, 18; furthest *oecus* left of *peristylum* possesses late II style, with large pictures and figures; the dado is imitation marble in perspective: there are "Egyptian-like" columns, which are a transition between the column painted in the II style and that in the III. Of the pictures we will quote from "Pompei, par Emile Presuhn. Traduit de l'allemand par A. Giraud Texlon." The first on the left

is "Eros et Pan combattant en presence d'Aphrodite." The third, "Homère assis avec les symboles de l'Iliade et de l'Odyssée, devant lui se tiennent deux pêcheurs (peut-être bien est-ce une scène de la lutte fabuleuse entre Homère et Hésiode)." The fifth, "Une statue peinte de Bacchus avec la panthère." He adds that they were soon damaged after excavation, and "Nous ne pouvons ici nous étendre davantage sur les autres tableaux et les inscriptions peintes : parmi ces dernières, l'une d'elles se retrouve dans l'Anthologie grecque et une autre dans un poème épique d'un grammarien d'Alexandrie."

VI, 14, 40; room left of *ostium* II style; *tablinum* IV, variety 4, with imitation "Egyptian-like" border above a black dado. The rest of this house shows various styles copied at a later period. First room right of *peristylum*, I style; first room left of *peristylum*, II style; second large room left of *peristylum*, late III A style.

VI, 14, 38; Room left of *ostium*, I style; *atrium*, II style; first room left of *atrium*, III, B, style; second room left of *atrium*, III, B, style; *tablinum*, III, A, style. Room left of *tablinum* is a transition form, appearing as if the Egyptian forms had been imitated in a later period; it is IV style, Variety 3*, there are imitated Egyptian columns, and there is IV border as well; black dado with plants and stripes. The *Exedra* is IV, Variety 8*, it has red panels with coarse early simple IV border, yellow panelettes in which a "candelabrum" formed of a straight garland runs up the centre; yellow dado, with plants and bands; above the dado is an imitation "Egyptian-like" border.

VI, 14, 37; Room left of *ostium*, III, A, style. White walled room on right of *ostium* III, C, style.

VI, 13, 18; *Peristylum*, or more properly a *xystus*, II style; possessing a fine marble table with three tiger-headed legs.

VI, 13, 19. *Ostium*, II style; *atrium*, II style; room left of *ostium*, I style, with small panels and dentils; room right of *ostium*, I style with large panels; first left of *atrium*, III style; second left of *atrium*, early II style with dentils remaining; second right of *atrium*, IV style, Variety 5*; third right of *atrium*, III, A, style; all beyond is of the IV period.

VI, 2, 16; *tablinum*, III, A, style.

VI, 2, 14; *triclinium*, last room on the left, IV style, Variety 10*.

VII, 2, 18; House of C. Vibius Italus; III, A, style in the two *cubicula* left of *atrium*; no decoration elsewhere. This house has a deep well in the *peristylum*.

VII, 6, 17; Reservoir. This *piscina* or cistern was probably used for purifying the water before it was distributed to the Forum baths and its neighbourhood; it may also have been of special use in time of siege.

VII, 1, 47; Domus Veti Sirici. At the entrance to the *atrium* is *Salve Lucru* in mosaic, which is much to the effect of Hail! O Gain! The large room, called an *exedra*, to left of the *atrium*, is in the IV style, 10th variety. Every detail in this room is wonderful and worth studying. Very noticeable is the wide black band below the frieze of arabesque plants, curving in circles with griffin-headed flowers and snakelike tendrils, and with cupids interspersed at intervals along its ramifications. There are three large pictures, one on each wall, beautifully composed. The front picture is allegorical: it represents Hercules, who having sacrificed to Bacchus as intimated by the altar, or in other words partaken too freely of the juice of the grape, is despoiled of his arms by cupids. This is made clearer in the left-hand side of the picture, where, sitting on a rock a little way off from the intoxicated hero, is a queen with two women; this is Omphale the Queen of Lydia, for love of whom he rendered her his lion's skin and club, and surrounded by her women sat spinning by her side. Above is Bacchus with fauns and bacchantes laughing at the result of the wine, cupids are making sport with his club, and one of them is taking his empty goblet; evidently the idea suggested is that wine deprives

even the strongest of their strength, and eventually of their reason, making them slaves to enjoyment. On the left hand wall is a picture representing Neptune and Apollo assisting by their presence at the building of Troy. On the right wall is Vulcan finishing the armour for Achilles; the shield is in his hand, and on it are the signs of the Zodiac, and on the ground are the greaves and breastplate; other figures now indistinguishable are said to be two Cyclops, and on the right Thetis the mother of Achilles sitting opposite to the shield, whose merits are being explained by a figure with a wand standing at her side. On either side of these three large pictures, but lower down and near the dado, is a picture a foot square, representing in chiaroscuro three-storied houses and summer-houses, most unfortunately they are almost obliterated; there were six of these. Beyond the *atrium*, to the right of the *xystus*, is a small room in which on the right on entering and close to the door is the portrait of a child, excellently natural and incapable of being mistaken for anything more classic and less human. In the rooms to the left of the *fauces* the decoration is in Egyptian style imitated in IV period, *i.e.*, one of the early varieties of IV style. A second house with a *peristylum* is reached by a few steps from the *xystus*.

VII, 15, 2. There are two *atria*. The decoration is IV style, and the 6th variety is to be seen in the fourth room on the right of the *atrium*. Large cellars run round the garden, the entrance to which is from the *atrium* of the smaller house. There is no proper *peristylum*. The larger house beyond its *tablinum*, up a passage on the right, possesses a fine suite of bath-rooms, *caldarium* (because of hot-water bath), *tepidarium*, *apodyterium*, and *frigidarium* with a round water bath.

VII, Isola Occidentale, No. 13. In *peristylum* II style, and in the three rooms opening on it. In the *atrium* there are patches of fresco still left here and there. There is a very large *piscina* in the *peristylum*. The *atrium* was joined in later times to No. 12, which has bathrooms, *apodyterium*, *tepidarium* and *laconicum*, reached by an underground passage descending into lower rooms and rising again. (These baths can more easily be reached over the broken-down masonry of the *peristylum* of No. 13.) They are decorated in III style, and at an earlier period belonged to house No. 1, as can be seen not only by the III style decoration of that house, but by the door of communication that was walled up in later times.

The following houses are well known and thoroughly described in every guide-book: to some of them we have referred under the "Four Styles of Decoration," and nothing more is required to be said of them in these pages; but we add their names here as being amongst the best preserved and most frequently shown houses in Pompei; and therefore those which need no further explanation on our part. We use here the popular Italian names.

Casa di Adone ferito; VI, 7, 18. ✓

„ di Adone; VIII, 3, 14. ✓

„ dell Ancora; VI, 10, 7. ✓

„ di Apollo; VI, 7, 23. ✓

„ di Arianna; VII, 4, 31.

„ del Balcone pensile; VII, 12, 28. ✓

„ della Caccia; VII, 4, 48. ✓

„ dei Capitelli figurati; VII, 4, 57.

„ di Castore e Polluce; VI, 9, 6.

„ del Centauro; VI, 9, 5. ✓

„ del Chirurgo; VI, 1, 9. ✓

„ di Diomede.

„ del Fauno; VI, 12.

„ di Giocondo; V, 1, 26.

„ di Olconio; VIII, 4, 4. ✓

„ del Laberinto; VI, 11, 10. ✓

„ di Lucrezio; IX, 3, 3.

„ di Meleagro; VI, 9, 2. ✓

Casa di Marte e Venere; VII, 1, 40. ✓

„ del Orso; VII, 2, 45.

„ del Orfeo; VI, 14, 20. ✓

„ di Pansa; VI, 6, 1. ✓

„ di Paquio Proculo; VII, 2, 6. ✓

„ della Parete nera; VII, 4, 59. ✓

„ del Poeta tragico (Glaucus); VI, 8, 5. ✓

„ di Sallustio; VI, 2, 4. ✓

„ dello Scheletro; VII, 14, 9. ✓

„ della Fontana grande; VI, 8, 22.

„ delle Vestali; VI, 1, 7. ✓

„ di Spurio Mesor; VII, 3, 29. ✓

Osteria; VI, 10, 1.

Fullonica; VI, 8, 20.

Fullonica di Balbino; VI, 14, 22.

Domus L. Corneli Diadumeni; VII, 12, 26, for portraits.

Panetteria di Procolo; VII, 2, 3. ✓

As these last notes have been added rather with the intention of supplying what is not mentioned elsewhere, might as well add a warning to those who visit the ruins not to take an outside unofficial guide; they demand more than the Directors charge for entry, and they have no key with which to open many of the interesting and best decorated houses; these guides are frequently provided by hotels, and naturally do not understand the history of the excavations and the different points of interest that are to be seen, as well as do the official guides, who alone possess keys to the houses and rooms that are shut up, and the latest excavations that, if interesting, are also usually locked in. I have even heard of travellers giving the outside guide two to five francs extra tip, while the better man, the inside guide, received only half a franc; for one of these is obliged to follow visitors in the ruins whether they take another guide or not. The guides, or guards as they used to be, are as a whole very obliging. Two of them especially have been very useful to me—Carpentieri, who has helped me considerably in taking measurements and finding marks, and Alessandro Bramante, who is a modeller in cork, and who made the cork models of Pompei and of the Temple of Paestum that are to be seen in the Naples Museum, besides models for other countries; in fact, two pleasanter or better-informed guides would be hard to find. The older guides, with the lowest numbers, are as a rule the best; several also of the very newest are very well informed and civil; but all as a whole are willing to oblige those who understand something more about the ruins than what is written in romance and the inaccurate descriptions of the early part of the century.

WORKMEN'S MARKS IN POMPEIAN STONES.

EXPLANATORY NOTE.

Lavatuff is an expression used by Richter which seems to indicate a very hard species of tufa, probably formed with water as was the tufa covering of Herculaneum.

Sarnus limestone is a species of Travertine, but very coarse.

The dotted lines represent a faint indication of the mark; and the parts where the stone is worn away, leaving the rest of the mark doubtful, are shown by the shaded portion of the figure; also in a few instances where the mark is half hidden behind another stone which cannot be moved. Where not otherwise expressed, signs which are on the same stone are surrounded by a line.

Some of these marks can only be found easily in the morning, others at midday, and others in the evening, according to the direction from which the sun strikes them.

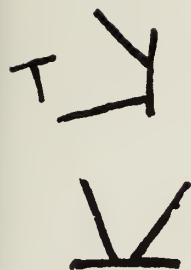
Except where they are in combination, or on the same stone, the marks have not been all drawn with attention to relative size, as some are only eight centimetres long, and others more than four or five times that length; however, the great bulk of the marks will be found to have been drawn in exact proportion to each other.

MARKS ON THE TOWN WALL.

West Side.

In Regione VI, Isola Occidentale, No. 13, in the basement rooms. Tufa.

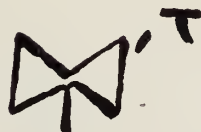
These two, and all the marks on the west side, are on that part of the wall over which houses have been built, and which has been utilised for the most part in building up their foundation walls.



In Regione VI, Isola Occidentale, No. 1. Tufa. Four marks on the ground floor walls of the house, in a room to the right.



In Regione VI, Isola Occidentale No. 1. Tufa. Six marks, in the underground passage in the furthest room on the right.



North Side.

Between the Gate of Herculaneum and Tower I



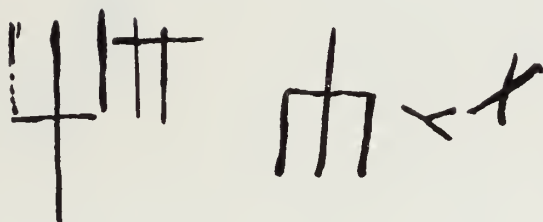
Tufa. Several near the gate.



On inner side of the parapet. Tufa.

XIIXI

Between Tower I and Tower II.



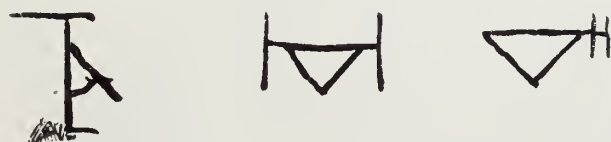
Lavatuff.

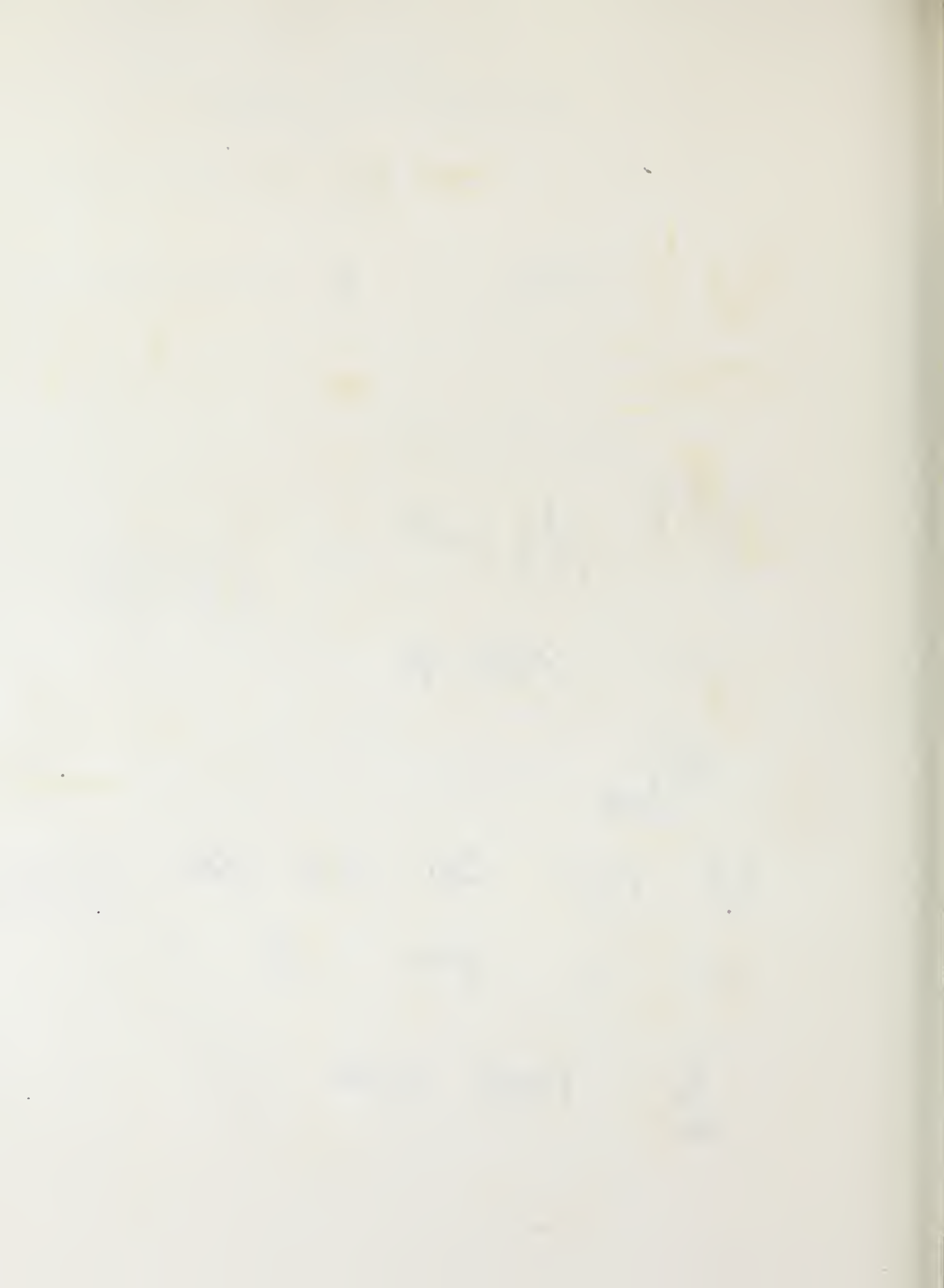
These five marks are
on the outer side of
the wall.

Tufa.



Sarnus Limestone.

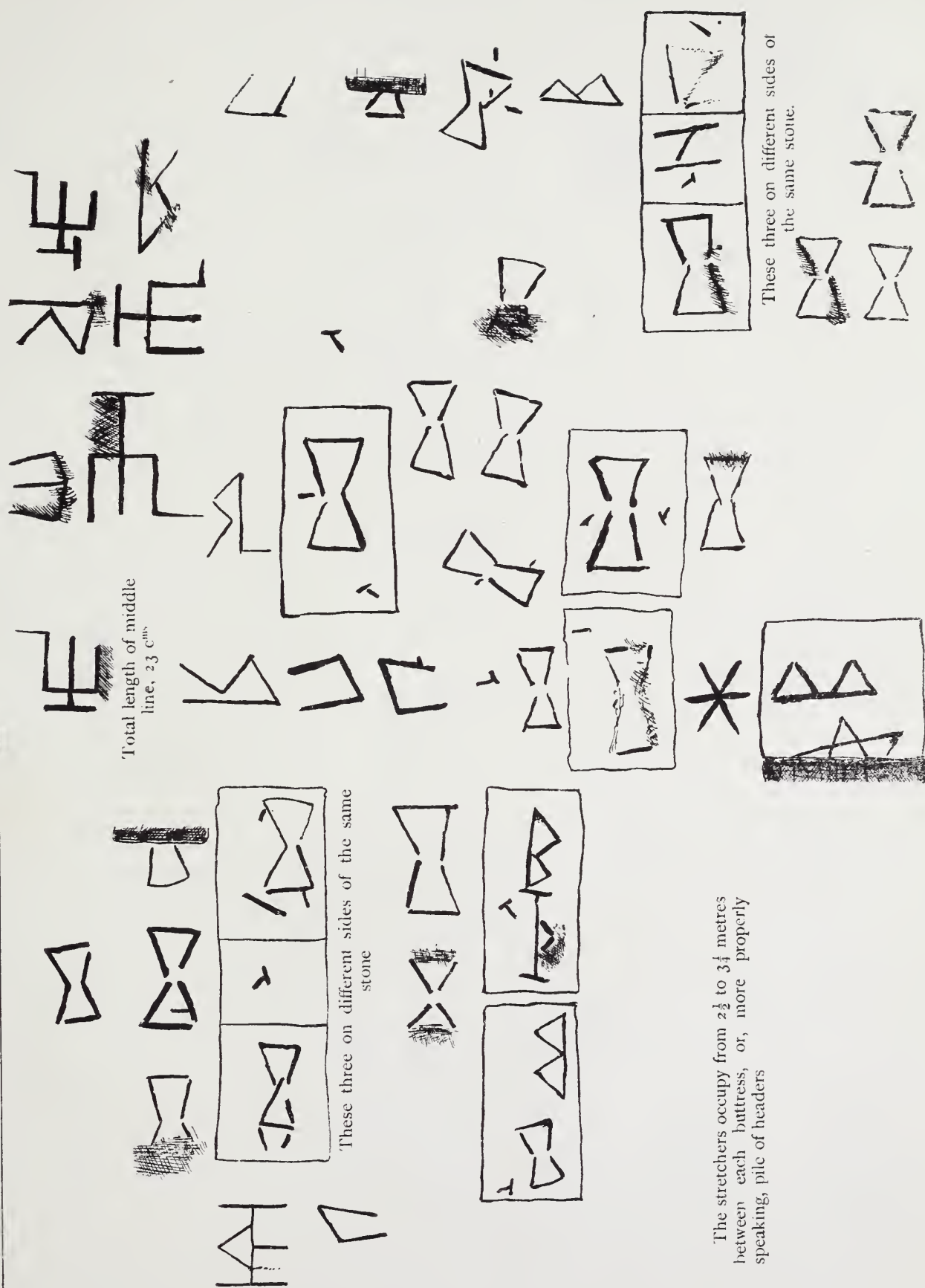
These thirteen marks are
on the inside of the wall
close to Tower II.



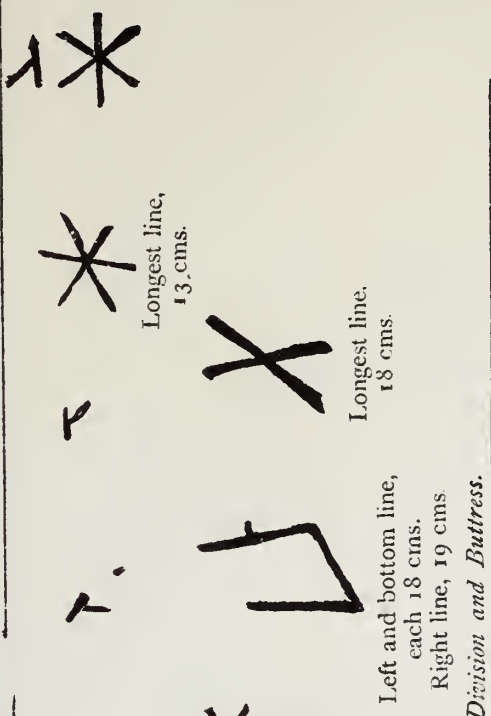
BETWEEN TOWER II. AND TOWER III. ON INSIDE OF THE WALL.

1st Division and Buttress.

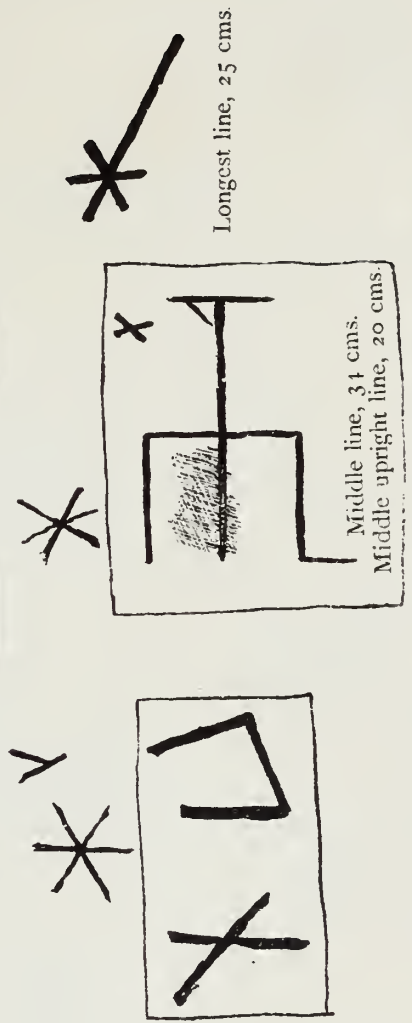
2nd Division and Buttress



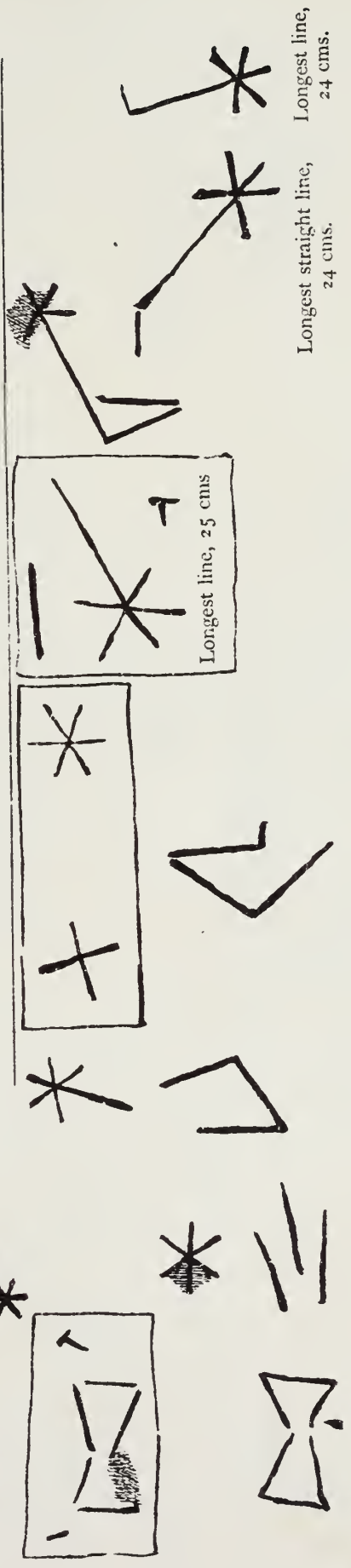
4th Division.



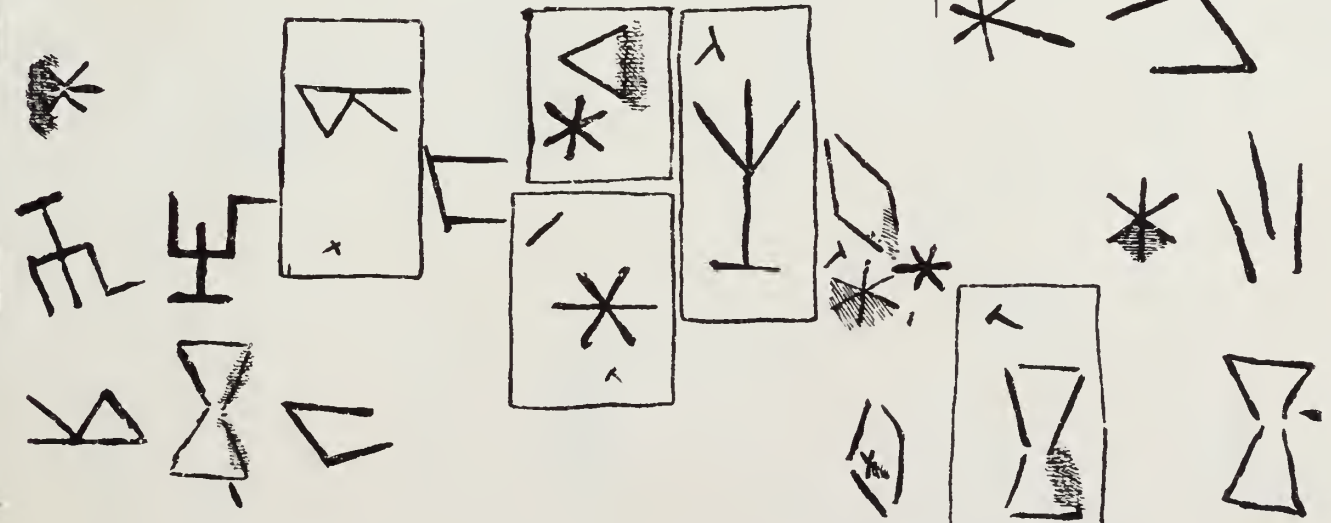
5th Division and Buttress.

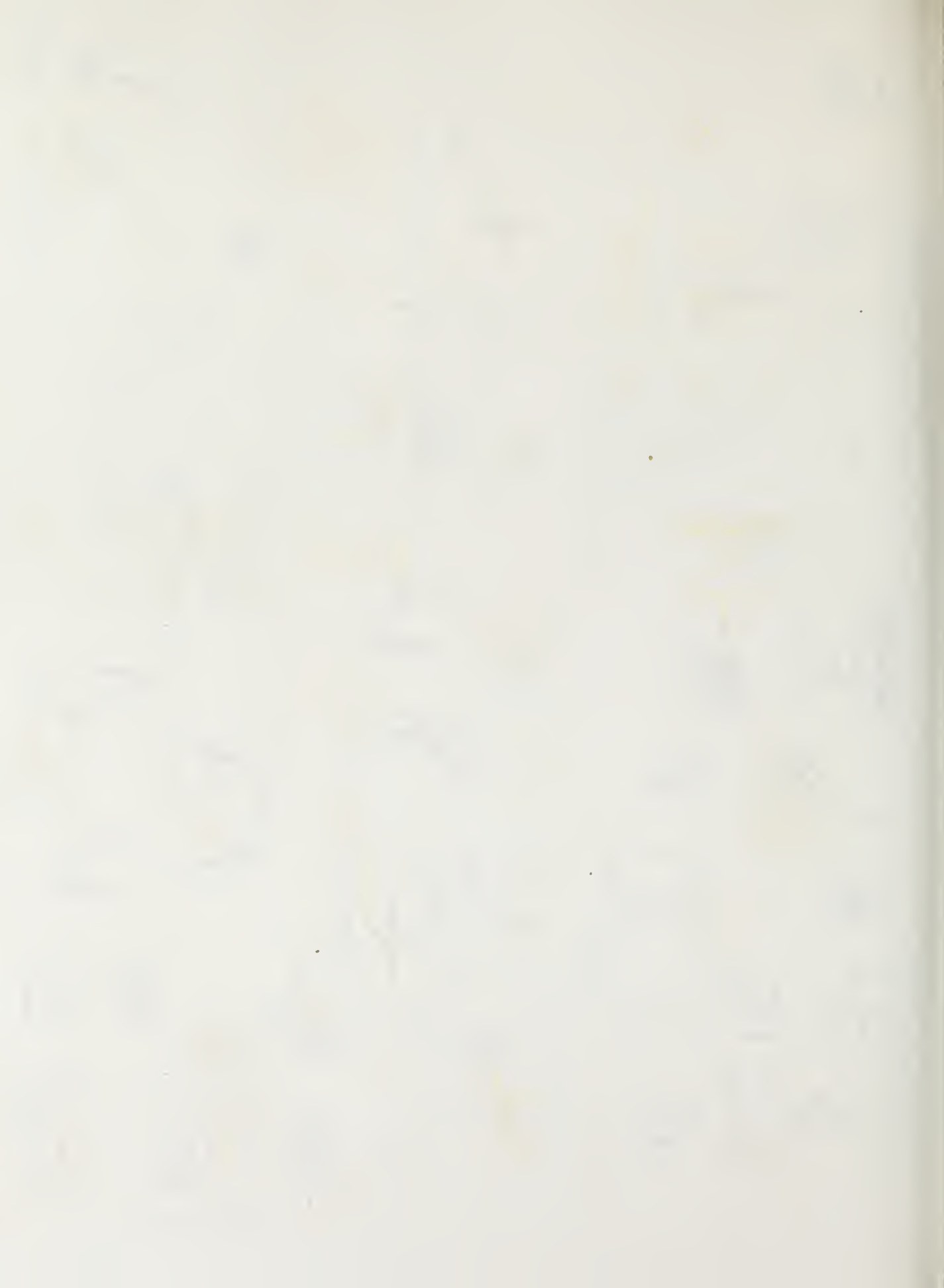


6th Division and Buttress.



3rd Division and Buttress.





7th Division.



Buttress 8.



Division 9 and Buttress.



10th Division.



11th Division and Buttress.



Each line, 15 cms.



Total length, 27 cms.

12th Division.



Total length, 40 cms.



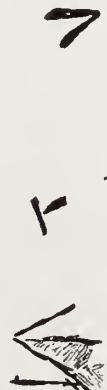
Height, 24 cms.

Total length, 37 cms.

13th Division.



Length, 37 cms.



9 cms. long.

11 cms. long.

These four are all on the same stone.



Length, 25 cms.

Near Gate of Vesuvius, on its Western side.



On top of stone, outer wall.



Inner side of stone nearer gateway.

These two on same stone. Buttress 19, side next Tower III.

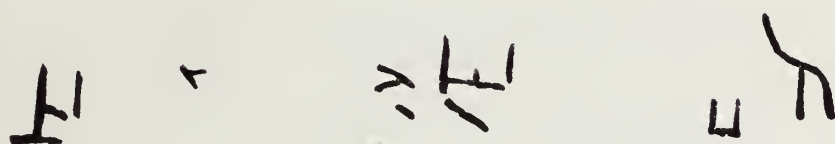
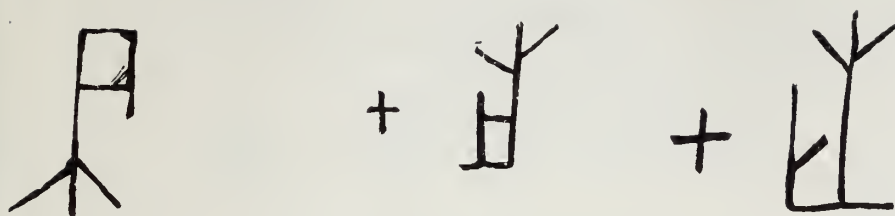
Greatest diameter, 32 cms.

On outer side of inner wall between Towers II. and III.

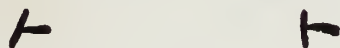




Between the Gate of Capua and Tower IV.



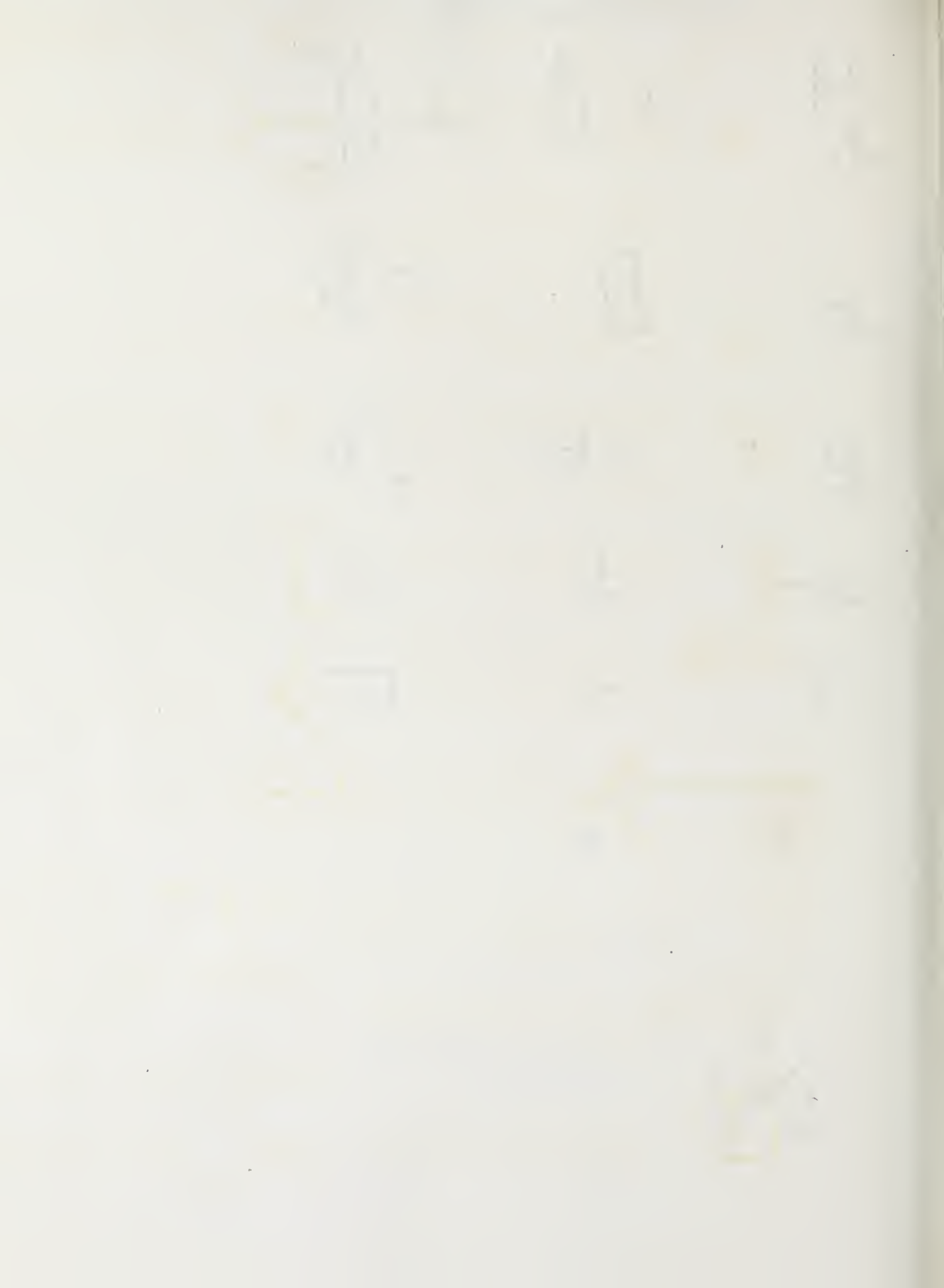
On the Gate of Nola.

*South Side.*

Between the Gate of Stabia, and the Porta Marina.



On lava block, in wall at south-east corner, at the foot of the Triangular Forum.





Ludus Gladiatorius. On the W., S.W. side of plinth supporting the colonnade.



Temple of Jupiter Melichius, on right-hand capital in part which adjoined the wall, and lay hidden in the masonry. Tufa.

Regione VI, Isola Occidentale, inside door 12, on step. Tufa.

Regione VII, 14, 3; in a tufa stone in back wall of the house.



Regione VI, 2, 1. Facing the path on the plinth of the wall at the corner of the taberna. Lavatuff.



Regione VIII, 2, 10, at the corner of the *tribunali* of the Forum and the Strada della Scuola. Tufa.

Regione VI, 2, 1. Facing the path on the plinth of the wall dividing tabernae 1 and . Lavatuff.



Regione VIII, 2, 18. Beyond the atrium, on third step of the staircase descending to the terrace-floor above the baths. Tufa.



The Inn; street of the tombs. On the remaining plinth of a pillar of the colonnade forming the arcade built in front of the inn. Near No. 21. Lavatuff. 18 cms. long.



Arcade of the same inn. On plinth of column opposite No. 22. Lavatuff. 27 cms. long.



The same. On plinth of column opposite No. 29, Lavatuff. 21 cms. long.



The same. On nearest corner stone of the room blocking the end of the arcade, near No. 29. Lavatuff. 19 cms. long.



The same. On the furthest corner-stone of the above room, near No. 29. Lavatuff. 13 by 12 cms.



VIII, 5, 2. East side of the frieze of the columns forming the peristylum. Tufa.



VIII, 4; between tabernae 18, 19, and 20 on the tufa blocks dividing the entrances; and in 17.



VII, 13, 10.



VII, 12; on the entrance wall, built of large tufa blocks, dividing tabernae 8 and 9.



VII, 9, 38. Tufa.



VII, 9, 35. Tufa.



VII, 10, 4. Tufa.



VI, 8, 22. To right of door, near end of house, on a foundation stone in the wall outside; and below the level of the original footpath, which was here of concrete, as can be seen by bits attached to the walls of this house. Tufa.



VI, 8, 22. In atrium, on a tufa stone in left-hand wall.



VI, 8, 21. In atrium, on the back of the cornice of the colonnade. Tufa.



South side of Porticus of Forum, on the cornice. Tufa.



" " " " "



South side of Forum, on a block forming part of the cornice, lying on the ground. Tufa.



Temple of Apollo; on eastern side of cornice in the colonnade.



Temple of Apollo; on bottom, or rather back, of a piece of the cornice lying on the ground to the left of the entrance. Tufa.



House in Strada di Nola, on right-hand side after entering the Gate of Nola, on a tufa block in the front of the house.



Porticus Vinicii, in peristylum on side of the ditch. Tufa.

VIII, 4, 22, and 24. Tufa.

VI, 6, 4; House of Pansa, on corner column in taberna, at height of second floor. Tufa.

VI, 6, 3, on tufa basement of wall dividing tabernae 3 and 4.

VI, 6, 1, on inside of right-hand side gate column of tufa near the top; *and* at bottom of left-hand side column, also of tufa; *also* on the side of the column facing taberna 23, from where alone it can be seen just over the wall.



VII, 9, 65, on side of plinth, supporting a brick column in the peristylum. Tufa.



VI, 1, 18, near top of gate column of taberna. Tufa.



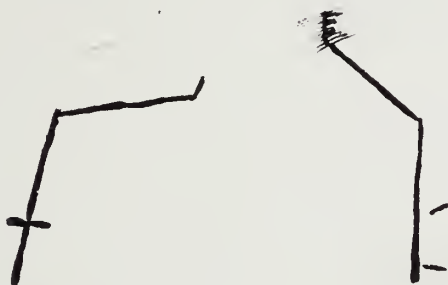
Greek Temple in *Foro Triangolare*. On side stone next ground, below second step on right-hand side going up flight of steps at south-east end. Tufa.



Greek Temple in *Foro Triangolare*, on side that faces W. SW., on fourth step. Tufa.

Ditto, on lowest stone. Tufa.

These two marks, though clearly visible, may not have been intentional, but it has been thought better to copy them.



Bidental in *Foro Triangolare*, in the inner circle on the outer side of the plinth; the first is on a stone that supports the stone intermediate between the columns, the second on one supporting a column. Tufa.



Bidental in *Foro Triangolare* on the plinth of the well. Tufa.



Bidental, *Foro Triangolare*; on outside of tufa stone in the plinth supporting a column.



Bidental in *Foro Triangolare*; on outside of tufa stone forming the plinth in the inner circle. The three dots are probably not intentional marks.



Foro Triangolare; west side; on the east side of the stones forming the channel for carrying off the water.



Foro Triangolare; eastern side; on western side of a tufa stone in the plinth of the colonnade.



Foro Triangolare, eastern side, on side of tufa stones forming the plinth of the colonnade between the columns.

W V A N A V A N
VIII, 3, Via Quarta. Tufa.
VII, 9, Via Quarta. Tufa.

VI, 10, Via Decima. Lava

A A A

VII, 14, Via Decima. Tufa.

VII, 14, Via Quarta. Tufa.

VII, 3, Via Prima. Tufa.

VII, 13, Via Decima. Tufa.

VII, 14, Via Decima. Tufa.

VII, 9, Via Quarta. Lavatuff.

VII, 10, Via Quarta. Lava.

VII, 11, Via Quarta. Tufa.

IX, 2, Via Tertia. Lavatuff.

W A N

VIII, 6, Via Secunda. Lavatuff.
(Near 37.)

A N A

VII, 6, Via Septima. Lavatuff.

A C T

" " "

VII 13, Via Quarta. Lavatuff.

VII, 11, Via Quarta. Lava.

VIII, 2, Via Tertia; on back of stone
near 21. Tufa.

W A N

VII, 11, Via Quarta. Tufa.

VII, 2, Via Prima. Tufa.

VII, 6, Via Septima. Lavatuff.

VII, 9, Via Decima. Tufa.

VII, 14, Via Decima. Tufa.

VII, 14, Via Quarta. Tufa.

VIII, 7, Via Tertia. Tufa.

(Opposite VIII, 2, 29.)

W V A N VI, 9, Via Prima.
Tufa.

W

VI, 3, Via Prima. Tufa

W

VIII, 2, Via Tertia Top of side
stone near 23. Tufa

W

VI. 5, Via Prima. Tufa

IX, 5, near 3. Side of footway. Tufa.

VII, 14, Via Quarta. Lavatuff.

Strada di Nola. On top of tufa side
stone edging the footway, in front of
first taberna on left after entering
the Gate of Nola.

W

IX, 2, Via Tertia Lavatuff.

W

W

W

VIII, 2, Via Prima, Lava.
the three last of these
seven are on Lavatuff.

W

W

W

W





VI, 10, Via Sexta. Tufa.



VII, 14, Via Quarta. Lava.
(The first of these is on the
top of a stone.)



VI, 3, Via Secunda, near 17. Tufa.
(In combination, *i.e.*, on the same stone.)



VII, 11, Via Quarta. Lavatuff.



VI, 9, Via Prima. Tufa.
(In combination.)



VIII, 2, Via Tertia. Tufa.
(Near 39.)



VI, 9, Via Prima. Tufa.
(In combination.)



VII, 12, Via Tertia.
(In combination.)



VIII, 2, Via Tertia. Tufa.
(Near 35.)



VII, 9, Via Quarta. Lavatuff.
(In combination.)



VIII, 4, Via Secunda. Lavatuff.
(Near 38.)



VII, 14, Via Quarta. Lavatuff.
(On the top of the stone.)
(In combination.)



VIII, 5, Via Secunda. Lava.



VII, 12, Via Tertia. Tufa.
(In combination.)



VII, 10, Via Quarta. Lava.
VII, 14, Via Decima. Tufa.



V, 3, Decumanus major (Strada
di Nola). Near No. 4.
On the top of sidestones of
footway. Lavatuff.

These two are not on the same
stone, but on adjacent stones, but
perhaps form a combination.



Between the Tribunali in the street
leading from the Forum. Tufa.



VII, 14, Via Decima. Lavatuff.
(In combination.)



VI, 1, Via Secunda. (Near 11.)



VIII, 4, Via Secunda. Lava.
(Near 38.)
(In combination.)



VI, 5, Via Quarta. Lavatuff
(On top of the stone.)
(In combination.)



VII, 9, Via Decima. Lava.



(On the side of the same stone.)

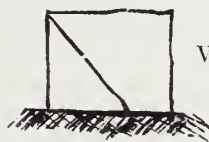
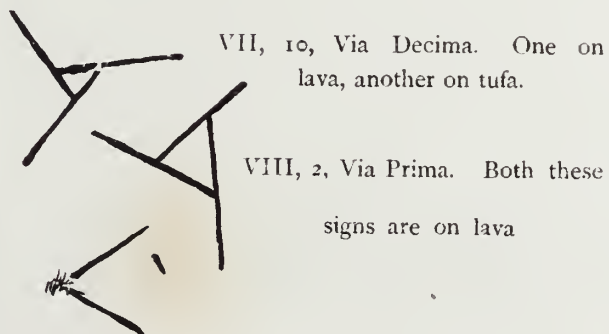
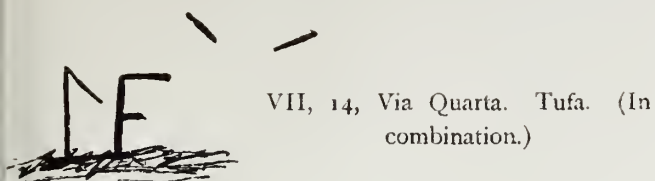


VII, 14, Via Decima. Lava.
(On the top of the stone.)



VII, 14, Via Quarta. Lava.
The first of these is on the top
of the stone, the second is on
the side of the same.





INSCRIPTIONS CUT IN STONES.

EX·K·Q·V·K

Cut in side stones, lava, of footway. Reg. IX,
Isola 4, No. 1, Cardo. Probably meaning

Ex kalendas quintilis. [EX KALENDAS QUINTILIS]

K·Q

In a lava stone in the paving of Vico Storto.

Probably meaning Kalendæ quintilis, i.e., 1st july.

ΠΟΛΥΒΙ

VII, 9, 65.

Cut into a stone or brick placed above the door.
The stone is about a foot long, and the letters six
centimetres high; it is placed in a frame formed by
four red bricks. It is a contraction for the name of
Πολύβιος, Polybius.

ΛΟΛΛΙΑ
ΧΗΛΗΛΩΝ

Between gate of Nola and Tower V, on the wall.
Tufa. It is a name badly written, Λολλία Χελιων.

The last word represents ΧΗΛΗΛΩΝ, that is
Χηλιων, a misspelling of the above name.

Besides this name there are others more indistinct
both here and between the gate of Nola and Tower
IV.



